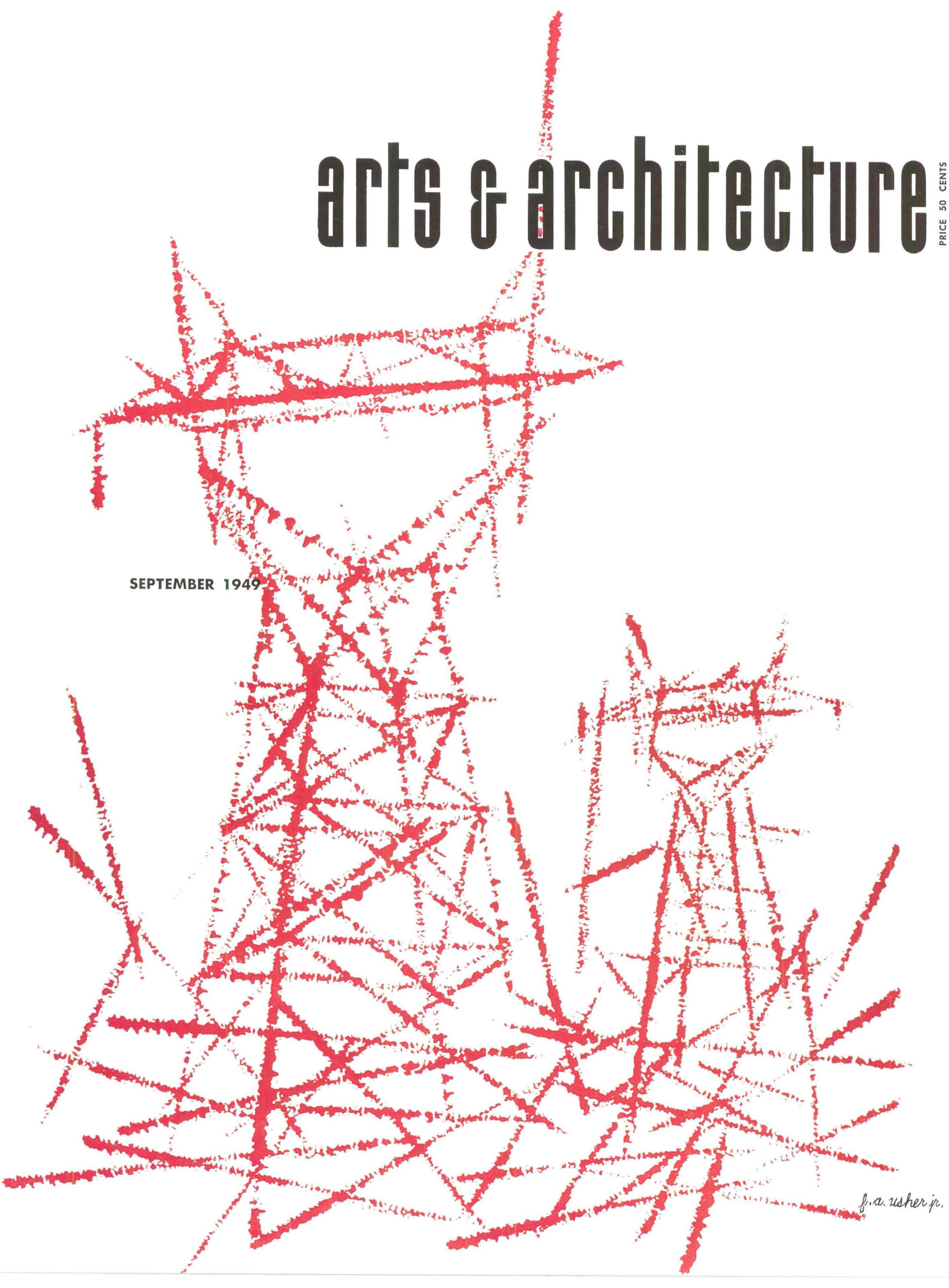
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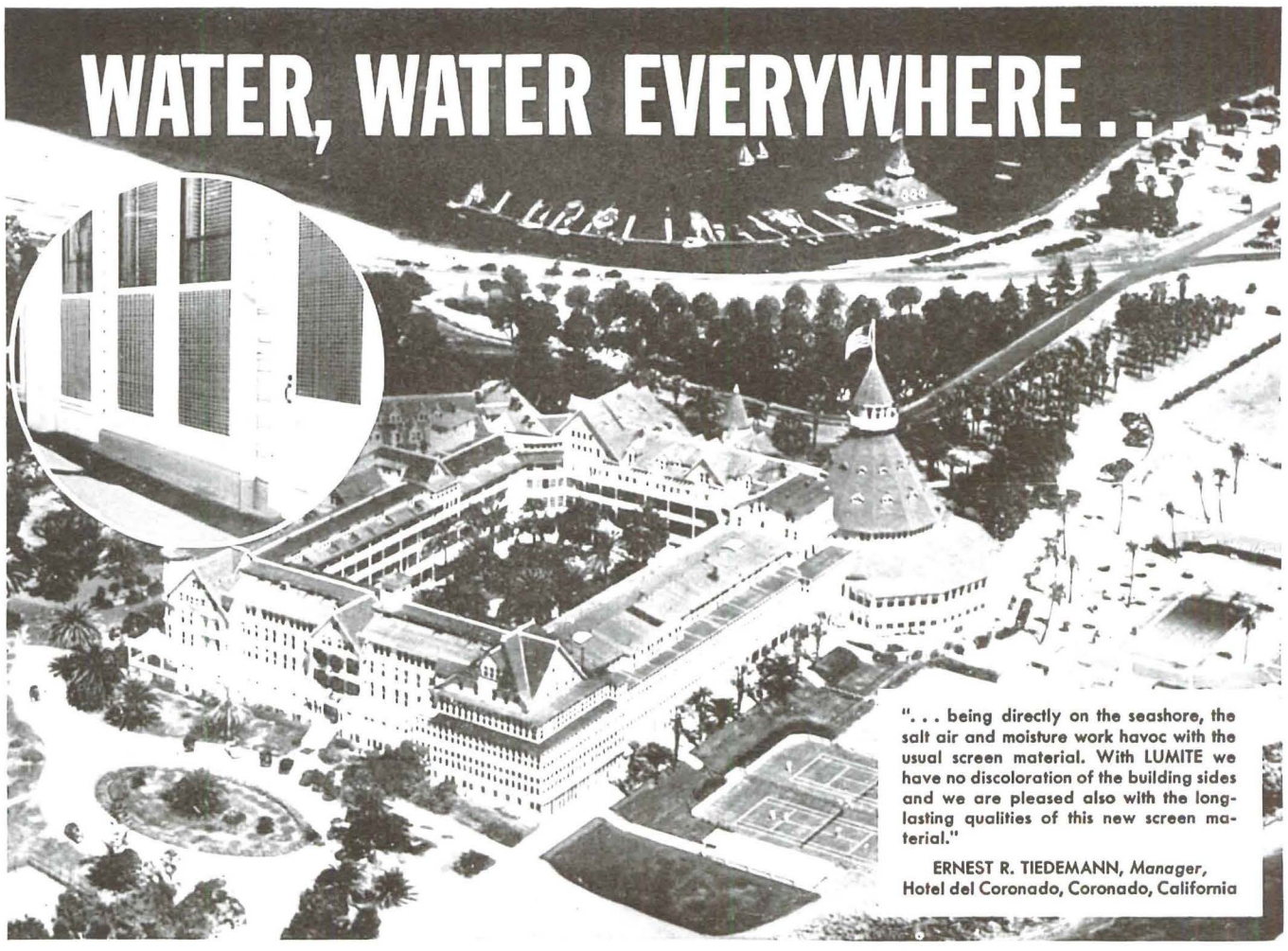
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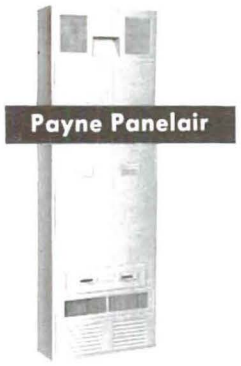
ARTS AND ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico or Cuba, $5.00 a year; to Canada and foreign countries, $7.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, please give both new and old address.

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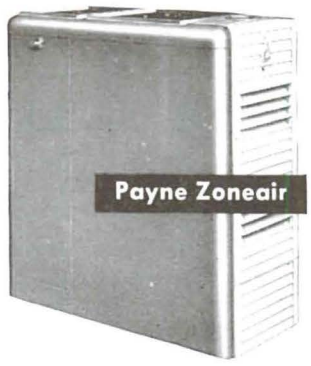
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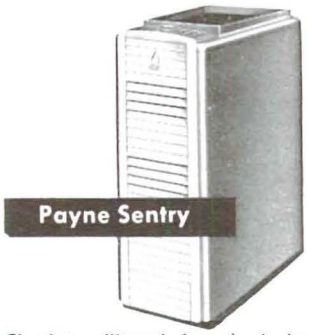
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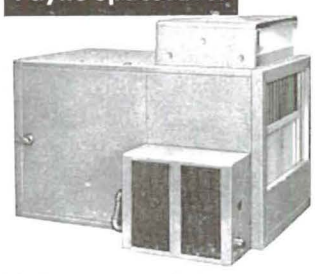
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ART

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Perhaps the most significant "group show" of the late spring and summer has been DESIGN FOR FORTY-NINE at de Young Memorial Museum. It is the first extensive art-for-living exhibition in San Francisco since the Golden Gate International Exposition in 1939. Dr. Moses, Curator of Decorative Art at de Young Memorial Museum, conceived and directed this exhibition of works by more than two hundred San Francisco Bay Area artist-craftsmen. And though this show is large, filling four galleries, it is composed of material that was screened by two juries. The textile and pottery section includes individual contributors, the Third Annual Exhibition of San Francisco Potters and the Second Annual Contemporary Handweavers of California, San Francisco Section.

The installation was planned by Benjamin Polk. It is obvious that he wished to maintain the identity of the works to be shown, as well as to direct spectator's walking pattern,—even a rate of speed is indicated. That is, the spectator's viewing is changed in tempo by the planning of flow and stop, of continuity and focus. Actual structures and such intangibles as cast shadows or filtered light seem to lead one through the sequence of galleries. The first gallery contains textiles and pottery; the second: jewelry, metal work, bookbinding; the third: eleven interiors; the fourth: outdoor furniture associated with giant bamboo poles and growing plants in troughs, tubs and pots.

In the first gallery where the pottery and textiles are brought together on racks, shelves, and detached tables, one is impressed by the general trend of the pottery and textiles. In both cases, subtlety and skill in the handling of the media dominate rather than exploration and creative thrusts into new forms or into new materials. Even so, the work is varied and good. And the variations are pointed up by an imaginative method of display. To express the heaviness of the heavy drapery fabrics, soft folds are brought about by allowing the material to fall freely. The suiting materials, on the other hand, are shown flat, in tailored panels. Of all the textiles, the latter appeal to me. A piece by Rosalind Ray, with delicate loops and flecks of high color against low, is particularly successful.

The pottery is composed mainly of stoneware. Fine taste is evidenced in the use of low saturation, cool, earth colors such as grays, umbers, off-whites and numerous blacks. A monumental

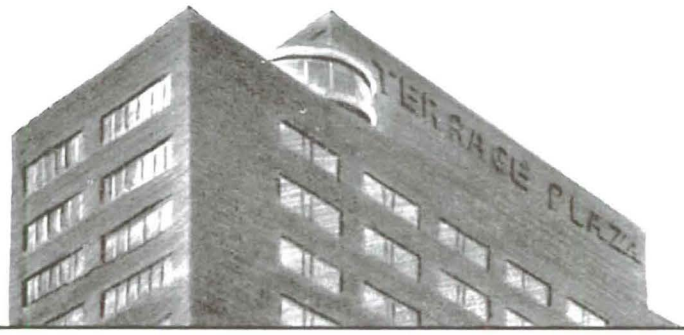
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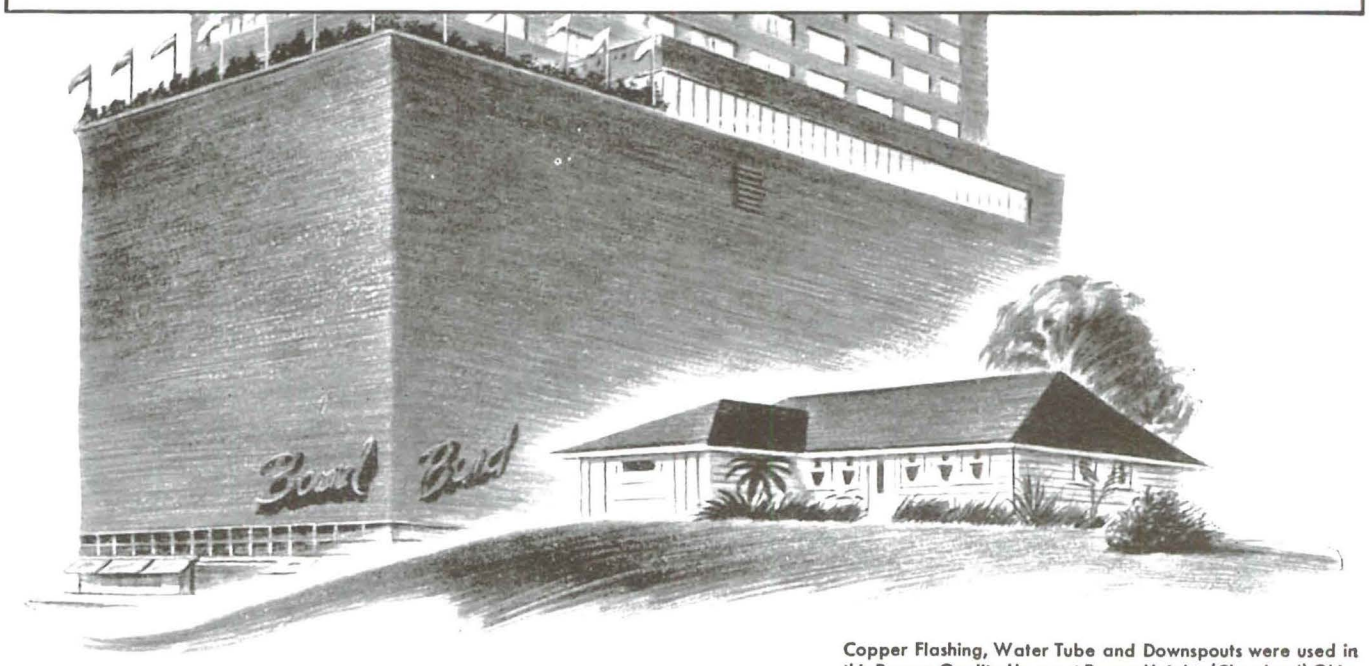
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pot of red stoneware glazed in pulsating umber and green by Franz Wildenhain is a rich, exciting statement. The gumbo set by Whitney Atchley is important for its visual properties of form, color, and texture as well as its emphasis upon function. The tension in the shape of the vase of stoneware with an incised, linear pattern by Marguerite Wildenhain, the simplicity of the table setting by Edith Heath, the delight expressed by Rex Mason in his coffee set, make it worth while to revisit this gallery many times.

Continuing into the second gallery, into the "jewel case" room, a kind of scintillation is achieved by juxtaposing the jewelry and metal work to the gold-thread textiles, by placing books, bound in Byzantine brilliant color, next to glowing enamels. Though the "gay" and the "decorative" prevail, a serious and formal note enters also. High technical proficiency is evidenced in the jewelry by Margaret de Patta and Victor Ries. Miss de Patta's elegance in the contemporary idiom is balanced by the more traditional elegance of Mr. Ries. While the delight and warmth of the work of Milton Cavagnaro's bone and silver pieces, the easy flow of Robert Winston's casting, the flat ware of Caroline Gleick Rosene and the bookbinding of Florence S. Walter, and much more, make this gallery a place in which to linger.

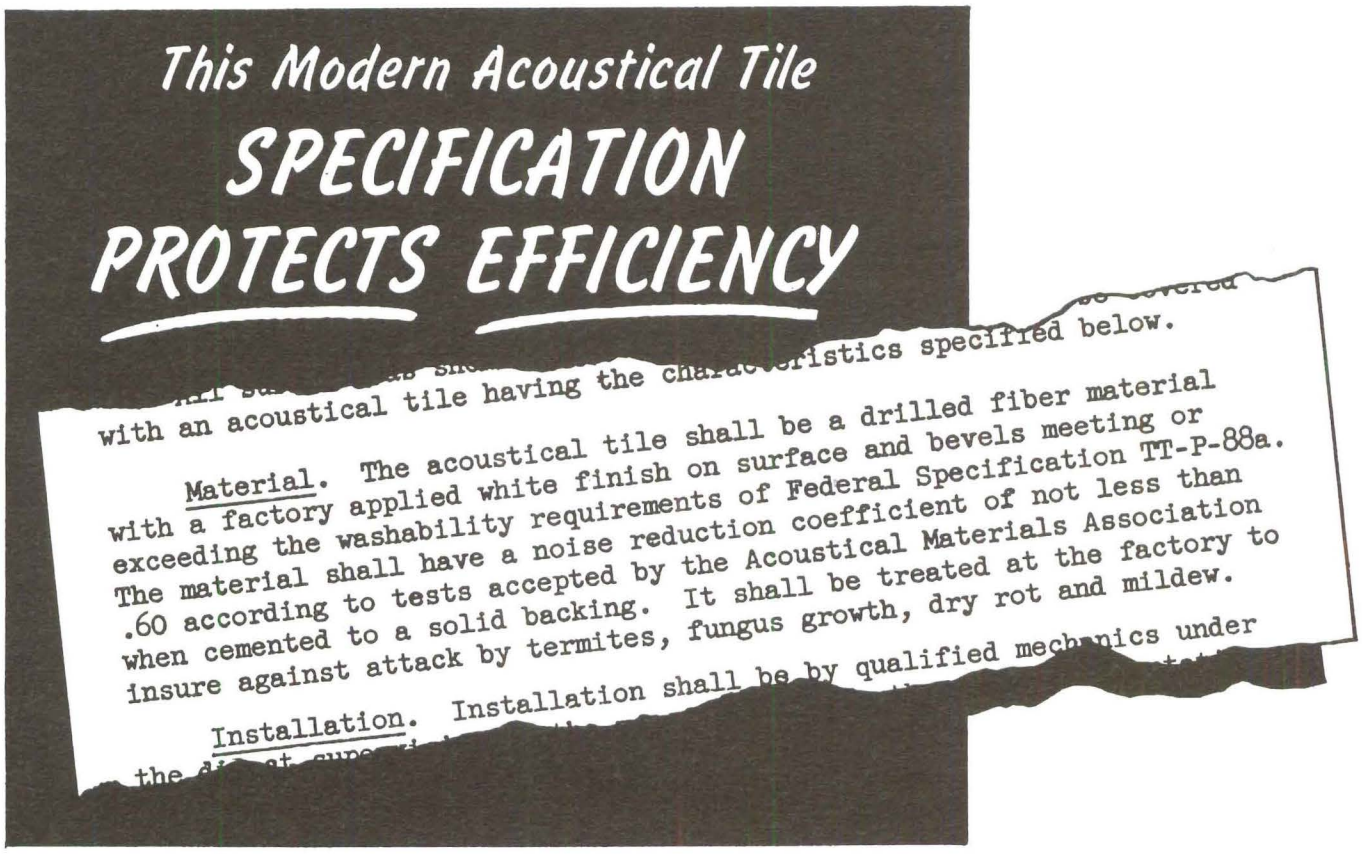
The third gallery is composed of eleven interiors: a bachelor's room, two dining rooms, outdoor living room, a young girl's room and others. Each interior presents a solution in terms of function. Size, proportion, psychological and esthetic factors enter as limitations. They are all worked out by Bay Area designers who may have represented a store such as Gumps, Kaspers and Cargoes or who may have developed the interiors on their own. Dorothy Liebes, Margery Hoffman Smith, and Richard Hiatt are three who contributed individually.

The whole gallery is spatially articulated, the interiors being so related that even though there is a concentration of interest, there is also a sense of continuity. To my mind, the interior of particular warmth and invention is the studio, a low-cost living area, done by William Sergeant and Richard Hiatt. Not only are these designers concerned with an economic problem, but their awareness of space organization, color luminosity, textural variation, etc., make this interior provocative and more really contemporary than most of the others.

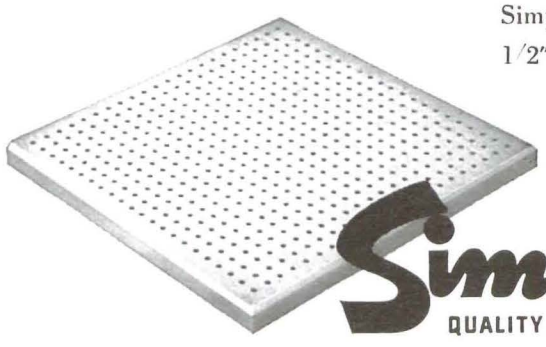
A criticism that could be applied generally (especially in view of the non-commercial aspect of the show), is that there are so few pieces of serious works of art used in the interiors. One or two good contemporary paintings and perhaps the same amount of sculpture are incorporated.

Leaving the third gallery and entering the fourth is managed by a transition structure, a pavilion. A spacious garden terrace is simulated. And though such open space may have been necessary for the preview, one might wish for more over-all activity. The exhibition material hugs the walls. The plants are luscious and the garden furniture is nice, yet a kind of leanness prevails. "Little is more" means something only if **all** the space comes alive.

DESIGN IN FORTY-NINE has made a contribution in several ways. As a general survey of the work being done in the community and as the first really extensive exhibition of decorative arts here, it is important. (However, the San Francisco Museum of Art has had a series of very fine, highly selected small shows in its Decorative Arts Gallery.) As an emphasis upon the idea that all facets in design-for-living should be integrated one with the other it is valuable. And finally it should lead to exhibitions in the future with similar objectives. While certain refinements inevitably will enter a second or third show this is the first. Dr. Moses and the de Young Memorial Museum deserve our thanks.



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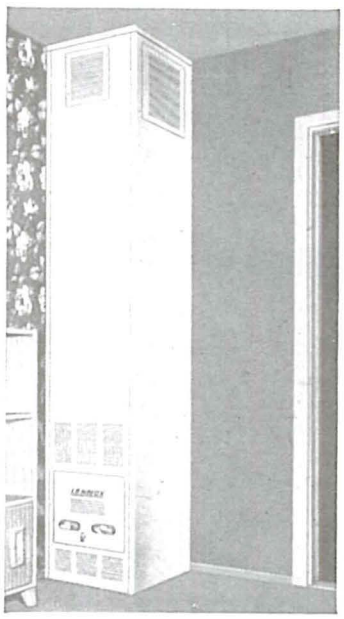
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In his novels about the Tempestuous Twenties F. Scott Fitzgerald wrote of that raucuous and turbulent age with great feeling and sensitivity. "The Great Gatsby," which has been characterized as his greatest work now comes to the screens of the Downtown and Hollywood Paramount Theaters in an honest attempt to portray that period, but emerges as a listless, pointless and meaningless film which seems to wander rather than move. Fitzgerald wanted to make a point, I believe, in his delicately written novels of the Prohibition epoch: he wanted to say that the post-War I generation was lost in time, and the Crash was a symbol of its moral worthlessness. Paramount's "The Great Gatsby" touches here and there on the author's main thesis, but because of a script which needed tightening and direction as well as Fitzgerald's point was never clearly made.

Jay Gatsby, we are told, is the prototype of that Age: ruthless, courageous and determined he literally "buys" himself into Long Island society in order to reconquer Betty Field, the girl of his pre-War dreams. Alan Ladd as Gatsby dies as the result of bullet wounds inflicted on him by the outraged husband Howard Da Silva, who has revenged Shelley Winter's death and his honor by killing the wrong man. The one man and one woman, Macdonald Carey and Ruth Hussey, who really understood gangster Gatsby and finally respected him, are present at his funeral. Betty Field and her husband, Barry Sullivan, are left to face Betty's manslaughter charge for having killed Shelley Winters in an automobile accident.

"The Great Gatsby" never quite comes to life. The writers Cyril Hume and Richard Maibaum, (Maibaum also producer) never quite succeeded in making Gatsby a real, three-dimensional character, nor did they succeed in giving his career sufficient motivation. Their (and the picture's) vagueness may be a reflection of Fitzgerald's filagree philosophy; yet, there is a fundamental and specific theme which runs through Fitzgerald's work—the moral dissolution of people in an amoral period. Maibaum characterizes Fitzgerald as "elusive," and stresses the difficulty of capturing the author's spirit and intent. The fair and natural question is, why did the producer select a novel so unsuitable for filmization? It will not be enough to say that "The Great Gatsby" as a picture is a faithful re-creation of what Fitzgerald was saying, and that if you don't like the picture, either you don't like the author or you don't understand what he was saying.

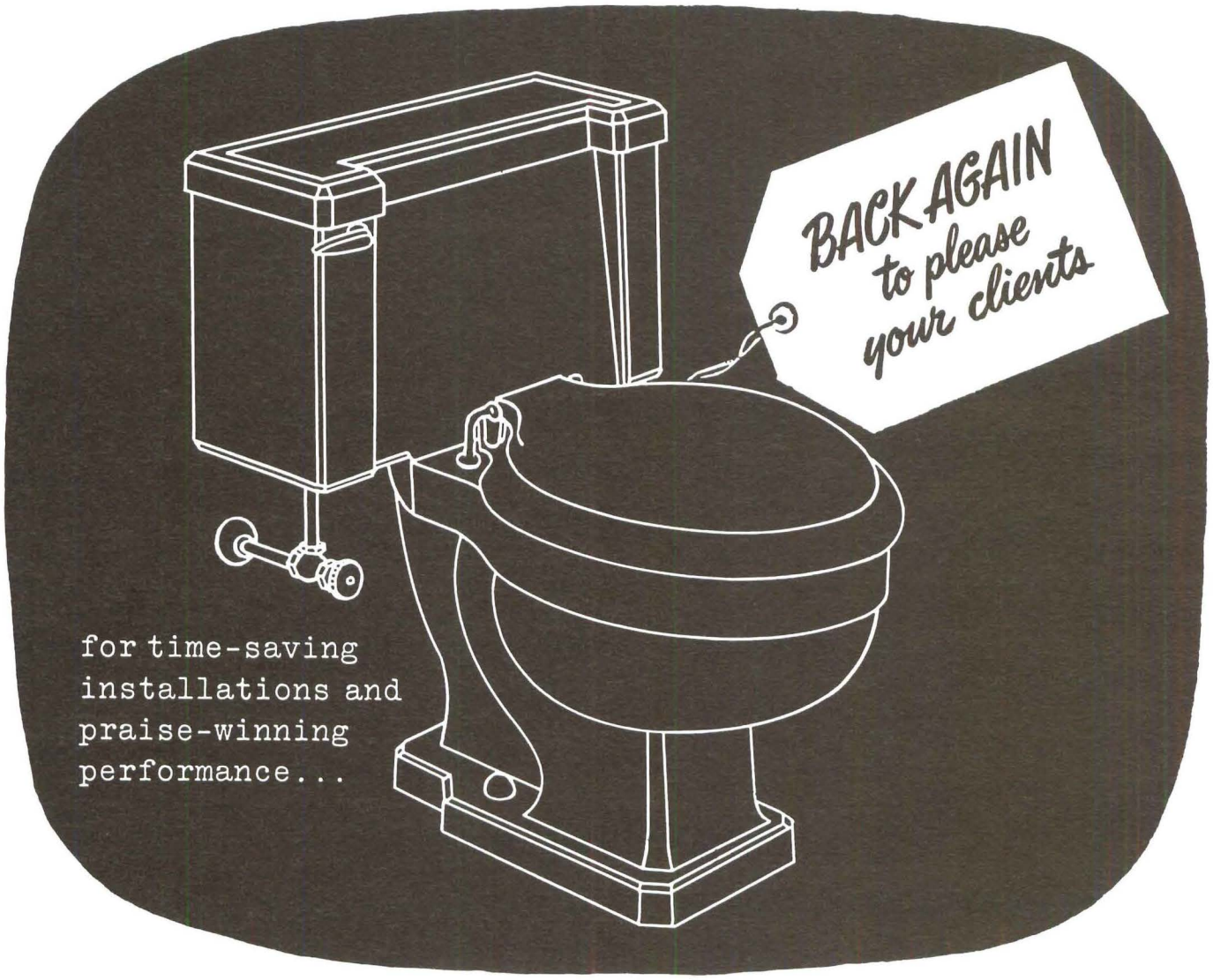
A large portion of the film's failure to come off as powerfully as the producer intended was the miscasting of Betty Field as Ladd's childhood sweetheart. She played the wraith-like character of Daisy Buchanan with the intensity of a Lady Macbeth. Alan Ladd was excellent as the ruthless yet sensitive gangster. Barry Sullivan was convincing as the obnoxious, philandering husband. Howard Da Silva was his usual reliable self, and Shelley Winters was trite and tarty. Macdonald Carey was sufficiently self-effacing as the "friendly observer." Ruth Hussey, a fine actress, appears as the

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well-dressed society woman who is long-suffering and short-witted, a role which casting directors have turned over entirely to her. Henry Hull was Jeeter Lester on board an expensive yacht. Elliott Nugent directed without sufficient imagination to lift the story above the banal. His staging of the Jazz Age by having spangled-dressed babes shimmy on bottle-strewn tables is a well-rutted cliche.

ABOUT TELEVISION

It was inevitable that sooner or later some cognizance would have to be taken of that newest of what Gilbert Seldes called "the lively arts," the eighth—or television. I write as a veteran of several months in the field, producing as I do a television show of my own over one of the major networks. I have spent as much time studying the medium at first hand as I have producing my show—a very simple one to produce, by the way—so I speak with at least that much authority.

The quality of most television is undeniably bad. Let us discount at once its technical newness as an excuse for inferiority by admitting from the outset that its novelty probably has a lot to do with the present quality of the medium. Beyond that I state without equivocation **potentially** television is vastly superior to film, and that with the proper guidance it could quickly outstrip the movies as a popular mass medium. This potential will not be realized for a long time. Those "in the know" say two or three years. I estimate at least ten. The quality of reception on your set at home, the limitations of distance, the absence of a co-axial cable, a cable which can transmit television images beyond its normal hundred mile radius—all of these have nothing or little to do with the quality of what you are seeing now. As a spectator of television you are suffering under the burden of bad television for a series of reasons, only one of which is technical; the rest are a reflection of the thinking going on on the highest company levels.

The one technical deficiency which has made television inferior is lighting. Film lighting is better because it is more mature. Television lighting, in the main, consists of arc lights, banks of them, which serve to throw enough light on the subjects so that they are televisable. There is no attempt at lighting subtlety which motion picture film creators do so well.

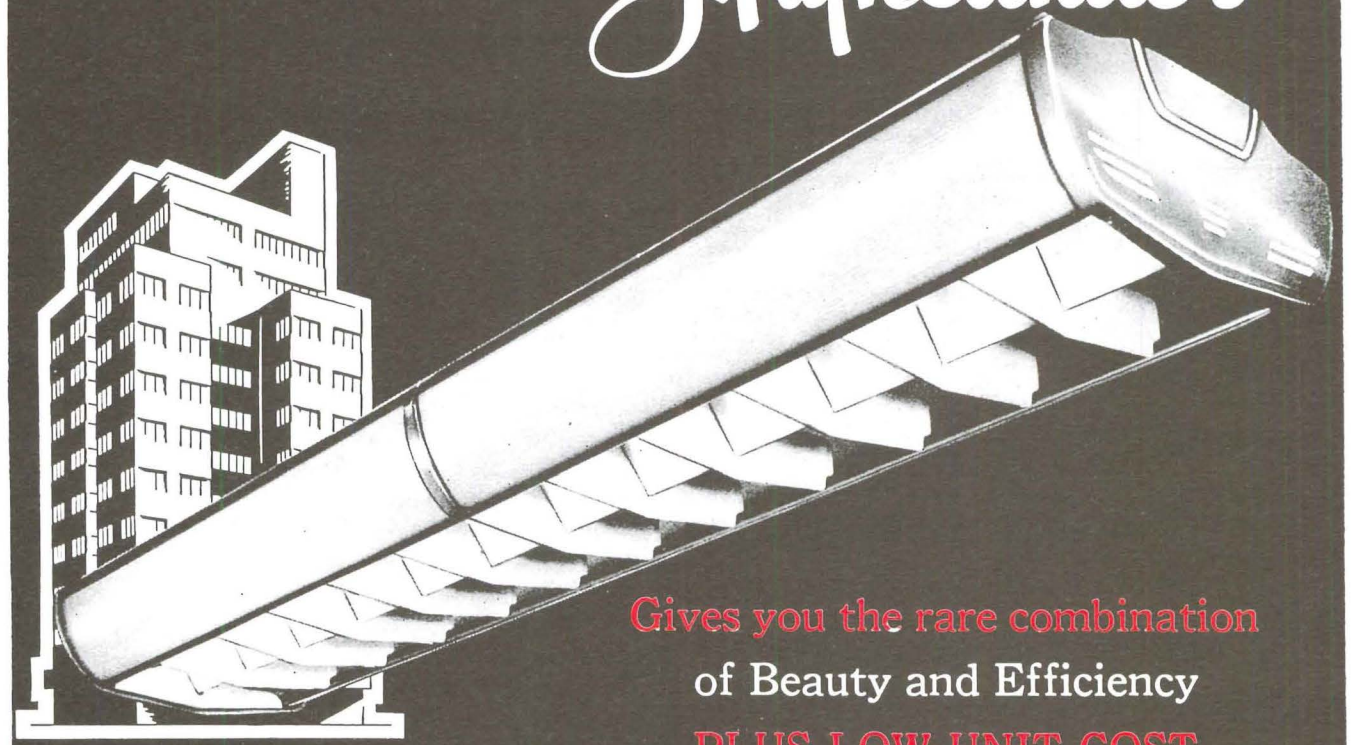
At the present, in my opinion, there are no other technical handicaps which ought to prevent you from seeing good, intelligent and entertaining television.

There is, however, a great reluctance on the part of television stations to experiment with this new medium in terms of show ideas. All of them are operating at a loss in the Los Angeles area, and program directors are more concerned with showing less of a loss than they are with offering better television material. It is less expensive for a TV station to broadcast what is called kinescoped film (a "live" show, generally out of New York, which has been photographed on regular film, and then forwarded to TV outlets for re-transmission) than to offer a 'live' show itself. The broadcasting of kinescoped shows, because of what I have already pointed out, is compounding a felony, for a kinescoped show is visually less palatable than it was in the original televised state.

The dramaturgy of television is unspeakably bad, primarily because stations are not prepared to pay for good writers or good productions and call for material from inferior sources. What is called "a play" in television resembles the brittle offering of a third-rate high school playwright.

The acting in television is atrocious for several reasons: insufficient rehearsal time; inferior acting talent; uninspired direction. All three are a result of the fact that the stations are unwilling to invest money in granting players and directors of proved quality sufficient rehearsal time to act out sound dramas. TV stations

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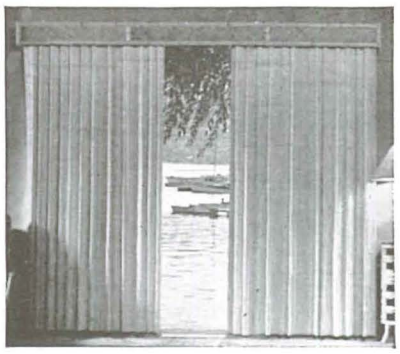
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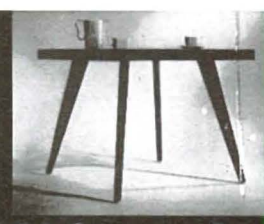
have not yet learned the fundamentals of play-acting and play production. Nor are they entirely aware of the fact that television is much closer to the stage than it is to the movies. In fact, the key personnel of most television stations comes right out of radio, which knows even less about dramaturgy than films.
Technical improvements will come with time. But the unfreezing of the be-glaciered notions of some men who lead in television today will keep the medium from what it might be for ten years. Which means that you probably won't enjoy your TV set at home for a long time to come. However, there always is Hopalong Cassidy.

MUSIC

PETER YATES

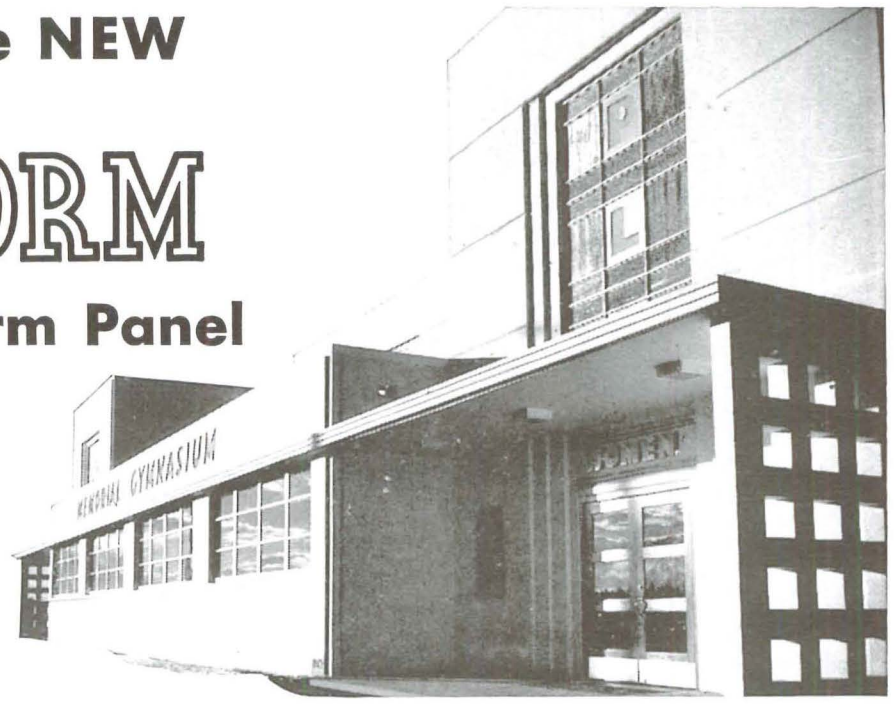
This year 1949 a great amount of money has been spent to celebrate the 200th anniversary of the birth of Goethe. Some of this money was spent by several German cities which Goethe at one time or another dignified by living in them. The bulk of the money was put up by the owner of a winter resort at Aspen, Colorado, which wished to direct attention to his inns, ski-runs, and scenery by bringing to that unlikely spot a living saint, a surviving philsopher, the Minneapolis Symphony, and a group of musical soloists chiefly distinguished by their ability to draw a crowd.
In Los Angeles this September the Composer Arnold Schoenberg, who for fifteen years has dignified this community of several million souls by living in it, will celebrate his seventy-fifth birthday. Congratulations will be received from fellow musicians, pupils, friends, and admirers in every part of the world. Magazines and newspapers in many languages will honor his world-wide reputation. During the month two programs of his music will be given; and, though he is no longer able to go out for the evening to attend these programs, the presence of his creative personality will be felt wherever his music is heard. All who love him will rejoice that he is still among us to be honored, that although now less strong in body than formerly he has not ceased creating music as great and meaningful as any he has written.
One would expect that on such an occasion the city of Los Angeles, its orchestras, its musical spokesmen, its chambers of commerce, its universities and schools, together and separately, would reflect upon themselves some part of the honor that will be paid to Arnold Schoenberg; that they would issue statements, confer degrees, and assert their proprietary interest in this man of genius. One might hope that for a week, at least, our scholars might give over fussing with the reminiscences of past creativeness to devote their entire thought to the works and the significance of this living man of genius who is in our midst. Above all one would expect that his music would be played. Yet it has been left for two chamber music organizations, directed and supported by professional musicians, to do for Los Angeles this rite of honor, without the help of public funds. I am not a fanatic. I admit the limitations of human understanding and intelligence, its fascination with the trivial. I realize that for many leaders of public opinion nowadays

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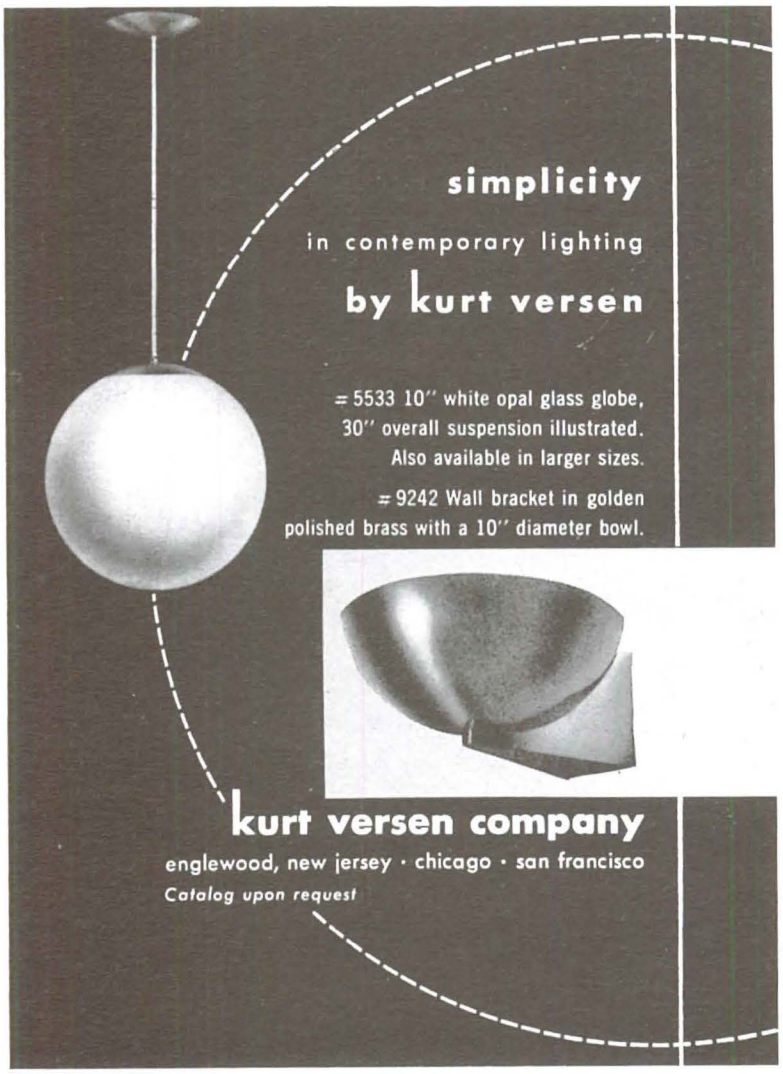
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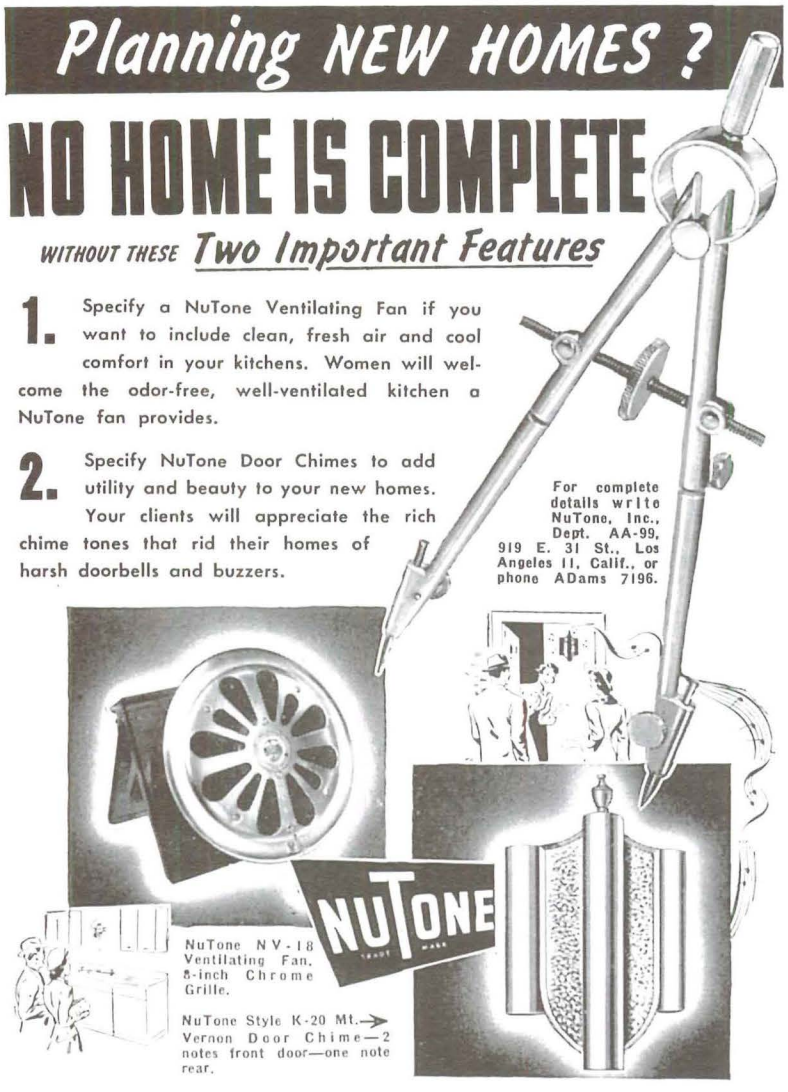
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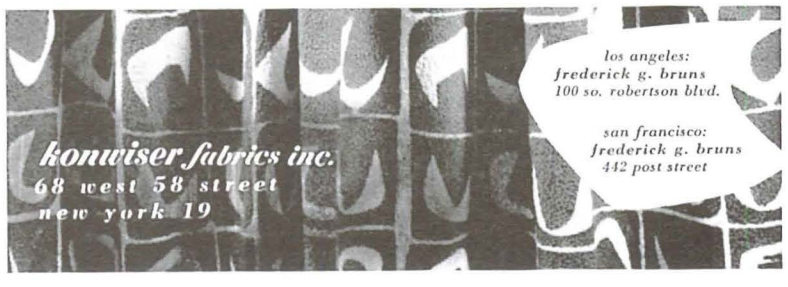


the only endorsement of any musical activity is a mob attendance. But in the mind of the future this omission, which to many may now seem unavoidable and natural, will stand as an indictment of our culture and communal wisdom in the year 1949.

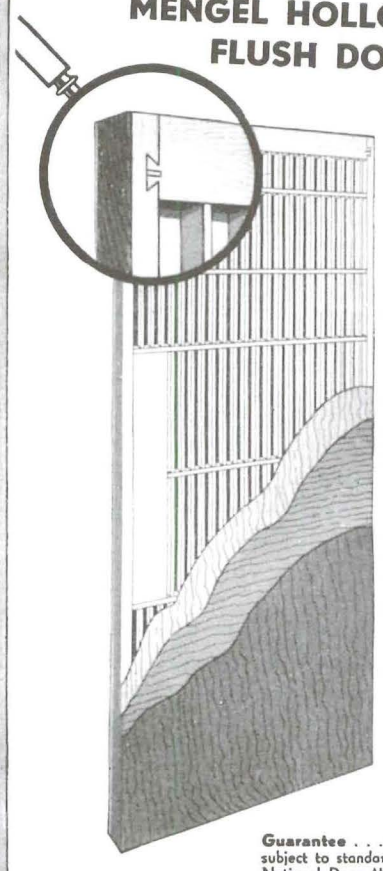
What excuse can be offered by our conductors and musical directors, our impresarios and program makers, that they have not devoted a worthy amount of personal effort and public program time to the genius and the work of Arnold Schoenberg? There is always a last trump for the willingly ignorant, evasive, cowardly, or malicious, who claim leadership with pay and privileges while they evade the responsibilities of leadership. Their punishment is to be annihilated without trace, to become deader than court composer Kozeluh. But before they vanish into the limbo of self-satisfaction, what is their excuse? "We do not like what the man has to offer," they will tell us, "and therefore we know the public will not like it." So Kozeluh whispered in the ear of the emperor about Mozart. And the central figure of German music during the second half of the eighteenth century was officially allowed to continue destitute and neglected.

Arnold Schoenberg, the central figure of German music during the first half of the twentieth century, has been before the public fifty years. Fortunately he is not destitute, nor is he neglected to the extent that Mozart was. The evolution of his art during its creative half-century shows an ethical consistency and an ability to change with growth, unmatched by any composer of his lifetime and by few in the entire history of music. To grant so much does not mean that one must necessarily enjoy his music. The eminence of Newton or Schopenhauer has nothing to do with any individual's present enjoyment of their works. The rage and riot which greeted the introduction of Schoenberg's earlier compositions has been reduced to a subdued snickering, like the emotional unbalance of tourists or children in a place of reverence. Many experts of baton, keyboard, or strings still believe that they know better than he what music is. Self-assured critical rejection has dwindled to a hole-in-corner unwillingness to approve. Some competent musicians, critics, and amateurs frankly admit their inability to grasp the later developments of Schoenberg's art. The same was once true of Bach and to a lesser extent of Beethoven. The excuse, no matter how honest, merely condones the avoidance of effort to comprehend what Schoenberg has done. While musicians, critics, and impressarios throughout Europe and America were still denouncing Wagner and proving that his music was no music, the public, being given opportunity to hear it, accepted it with passion. Only yesterday the music of Bartok, for many years generally denied public performance, was by the accident of his death made known to the great public, who now receive his most difficult and reserved art with ovations. The Los Angeles Philharmonic and its conductor Alfred Wallenstein, who during Bartok's lifetime did not play his music, now make a point of their acquaintance with it. For Schoenberg I am sure that they will be glad to do the same.

More than any other art of our time Schoenberg's music stands between the known and the unknown. Of all the arts only architure, painting, and music have not declined with terrifying rapidity



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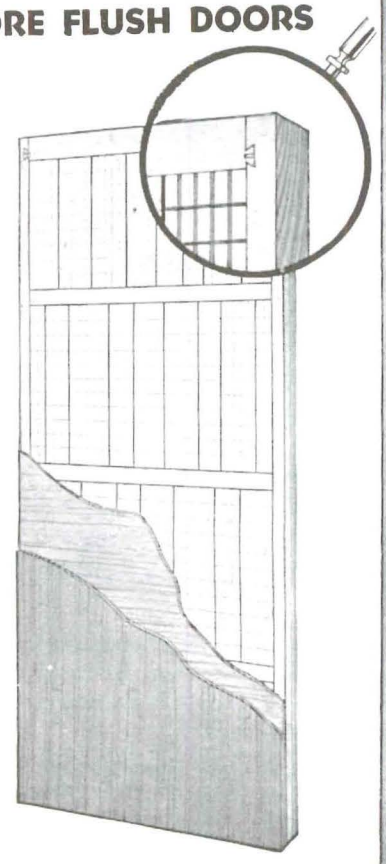
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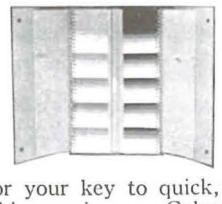


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City.....*Zone*.....*State*.....

during the first half of this century. Even as the new shape of the home building has become impalpable, translucent, a light covering broken up by panels and glass, so the old, solid forms of appearance have become a play of aspects. Literature in this context has grown morbid and passed on some verbal aspects of its disillusion to the other arts. When experience is divorced from faith in religion and politics, the communal art of words loses common usage. The spirit is thrown back on what is wordless, unique, inexplicable, and indeterminate. For this reason poetry and painting have approached very nearly the esthetic of pure music. In architecture the new essence of form has merged and is already in general use. In painting the play of aspects has produced until now no new fundamental apprehension of form. The play of aspects is the peculiar quality and character of Schoenberg's variational esthetic. Through his work a new principle and method of essential form, inalienably united with the past, projects so far into the future that even now, thirty years after its first formulation, one can neither imagine a future music unassimiliated to it nor conceive the full possibilities of such form when all that is potential or already in development has been fully assimilated.

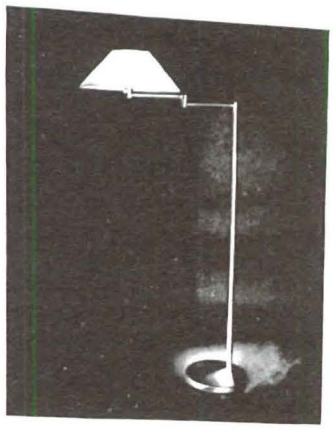
The twelve-tone technic is no longer the plaything of its devotees, to be used in imitation of its first principles enunciated by Schoenberg. The composer himself has long since exceeded the original canon. The individual shoots thrust up by Alban Berg, Egon Wellesz, and particularly Anton von Webern, among the original disciples, have dropped their own seeds, and smaller trunks are rising on every side. Bela Bartok, assimilating certain aspects of this formal method to his own unique manner of expressive thought, opened a wide field of fresh imaginative development. Ernst Krenek, Adolph Weiss, Paul Pisk, Julius Toldi, Kurt List, Lou Harrison, John Cage, to name only a few of my acquaintances among composers in this country who stem from Schoenberg and his "liberation of the dissonance," are each exploring new creative combinations. Among devotees it is customary to restrict discipleship to a smaller group of more exact practitioners; I am concerned here not with the dogma but with its influence.

Whereas the original twelve-tone method began with the relatively narrow purpose of freeing the sound from technical dominance by key tonality, the uses and the posibilities of the method have since grown so wide that twelve-tone compositions can now assume tonality or emerge from it at will without submitting to its control. One should note also a large amount of twelve-tone technical cliché, qualitative accidents produced by the method, which were once interesting in themselves, like primitive tonal harmony to its originators, but require now to be used, when at all, only with consummate skill and relevance.

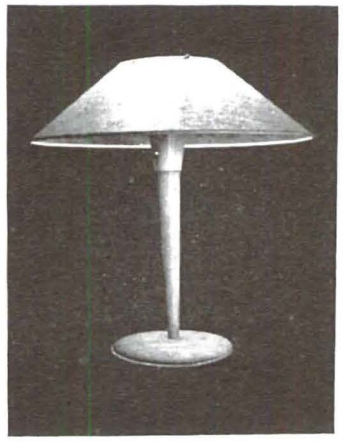
The purpose of tonality, like that of architectural design until recently, was to create a structure seen from the outside and thereafter penetrable room by room. The new architecture, though it has not entirely lost regard for external shape, creates a structure preeminently visible from within. The consequences of this revolutionary reversal are plainly to be seen in architectural function;

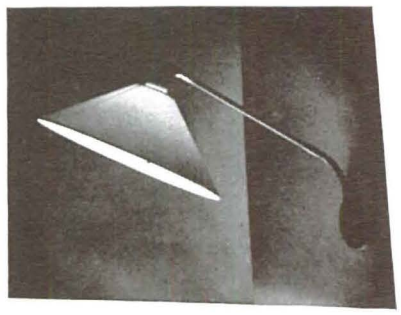
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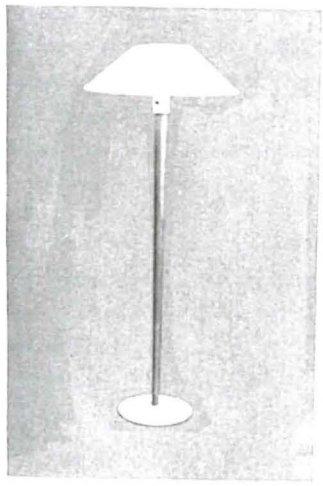
HORIZONTAL SLIDING STEEL DOORS AND WINDOW UNITS


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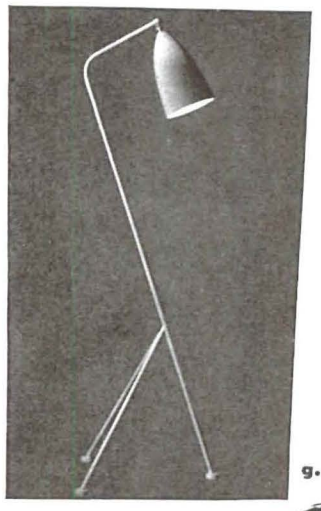

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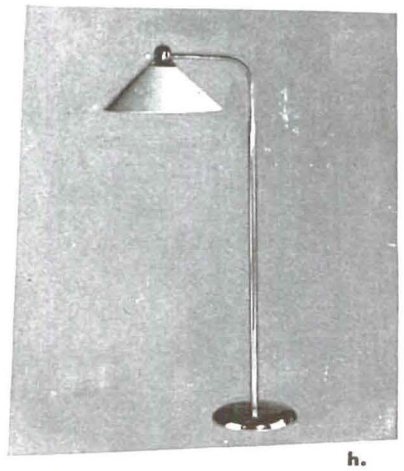

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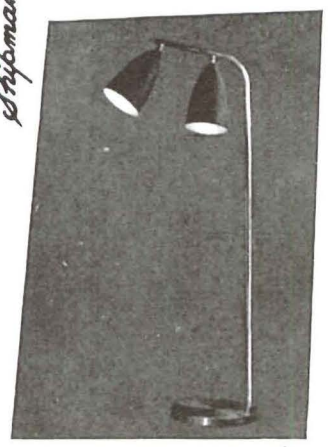

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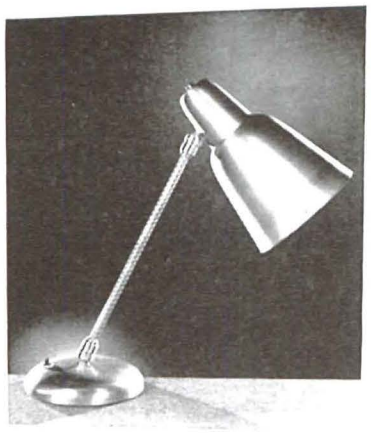

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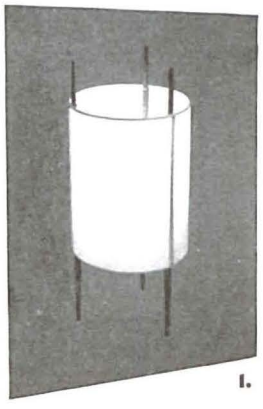

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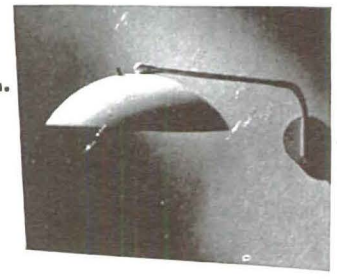

h.


i.


i.


k.


l.


m.

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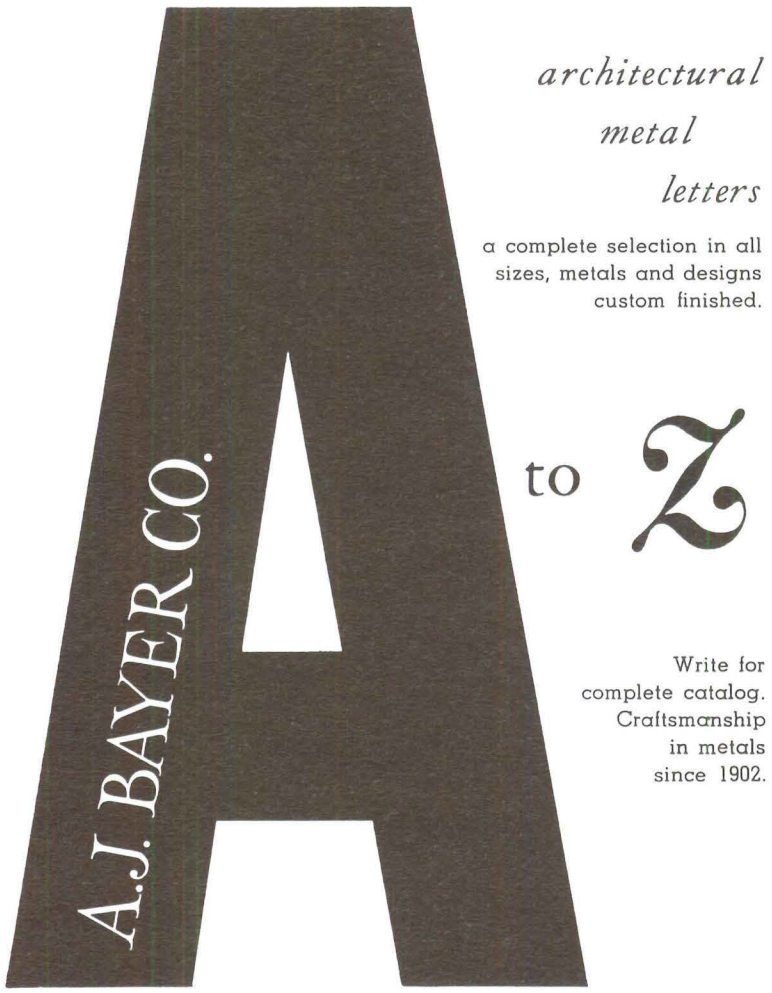
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in music they are not so plain. Form, the eclectic critic cries, is all but lost. But eclectic form, textbook form, the sonata and fugue shapes of abstract theory, had been lost already, swallowed up by the chromatic formalism of the late romantics, dispensed with by the quick measure-to-measure calculations of the impressionists. Diatonic harmony, the common skin of consonant form, has been grafted over the new bony structure of dissonance by conservatives unwilling to admit how strangely the skin fits. No method that does not begin with dissonance and grow from that can now expect to survive as durable form. No applied rhythmic pattern can now successfully control the sound organism, which must derive its meaningful rhythm from the intervallic structure of the theme. The revolutionary conceptions of Sebastian Bach have crept from the brain into the somatic nervous system of music. The well-tempered conveniences by which he gained full control of his instrument no longer suffice to explain his use of it. In the mature art of Schoenberg, as in that of Bach—and Beethoven's **Diabelli Variations**—the composition becomes the full elucidation of its theme. Even that, like the theme of Bach's **Thirty Variations on an Aria,** hides from sight in ever-renewing change. This is the farthest removed from the representative **big theme** of Tchaikovsky or Franck. Static representation has yielded to conceptual growth.

No music strong enough to survive in the tough contest of the arts can be grasped by listeners at a single hearing. Many hearings are needed, until the imagination awakens gradually to the creative relevance of a new way of thought. It is not the single composition that is at issue. What is worth hearing many times probably will not be liked the first time it is heard. A composer's easy popular successes too often linger to curse him in his creative maturity. During fifty years Schoenberg has produced some fifty completed individual works. Not one of these is easy, casual, or to be taken lightly. That is the present fault, which at a later time will not be able to be too much praised. When a composer has been before the public fifty years, and his creative leadership embraces the intellectual globe, no excuses of personal incapacity or dislike can justify the refusal to see to it that his music is regularly performed. The very fact that such a reputation can exist in spite of so great restrictions of performance testifies only the more strongly to the durable quality and power of the music. Fear of Schoenberg's art—and it is a fear far more potent than dislike—paralyzes the senses and distorts the reasoning of those professionals who cannot avoid its influence and yet dare not accept it.



LOS ANGELES - VIENNA

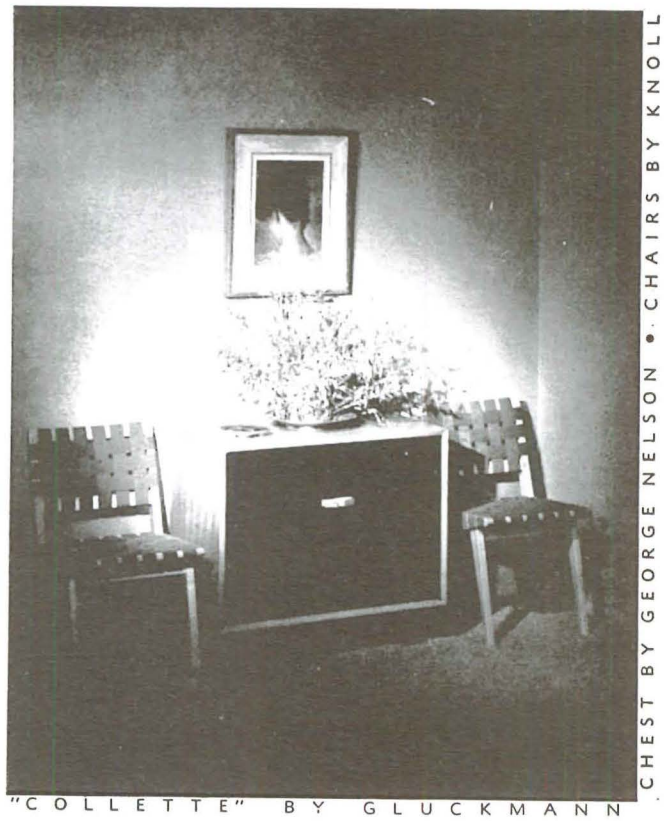
AN ADDRESS BY RICHARD J. NEUTRA, F.A.I.A.

I feel somehow host, because, as the architect of this school building for the Los Angeles Schoolboard, I designed this auditorium years ago. I can only fervently hope that the voice of Lotte Lehmann and the playing of Bruno Walter will come to you well through the acoustics we have provided for them.

There was a building of magnificent acoustics in Vienna, where the greatest music was best played and that was the Operahouse. Architecturally it was far superior to the Operahouse in Paris, a much more original creation. There was the National theater, the University, the Museums, a galaxy of famous institutions, famously housed and forming a ring around the old city. If growing old means loosing ones hair, teeth and illusions—Vienna has never grown old!

Now St. Stephens itself, the inner city around it, the glorious ring, the outer borroughs are permeated by severe war damages which are painful to bear and most difficult to remedy even where this is at all possible.

To be affiliated with Vienna is nevertheless not giving a hand to a pauper. It is a most profitable and honorable relationship for our city of Los Angeles. We are citizens here of a town which has grown up in four generations to the size of Vienna, from a tiny unknown colonial village on the far borders of that grand empire, which once had the name of the Austro-Spanish empire and was ruled by that 1000 year old dynasty of the Hapsburgs, in whose round the globe realm the sun did not set. We all have now a cosmopolitan, a planetary citizenship on a globe which has been shrunk by technological miracles, so that we can be here in Los Angeles today and in Vienna tomorrow. Take the airline limousine from the Biltmore and pretty soon you cross the Danube river from the airfield of Aspern. But rushing through the world, being anybody's neighbor on those terms of the mere technicality of transportation does not necessarily make for sensitive and subtle understanding and amity. We, the young citizens of the metropolis Los Angeles, can learn much from our mature neighbor citizens of Vienna. All of us prefer to give advice to others by the bushel and take it by the grain, but we need Viennese advice: How to identify ourselves with our community, love it, develop it, groom it, fill it with truly cultural content. It will be a fine action to aid a great city in times of hardship and send things there which are badly needed, but, I for one, want to stress the point, how much

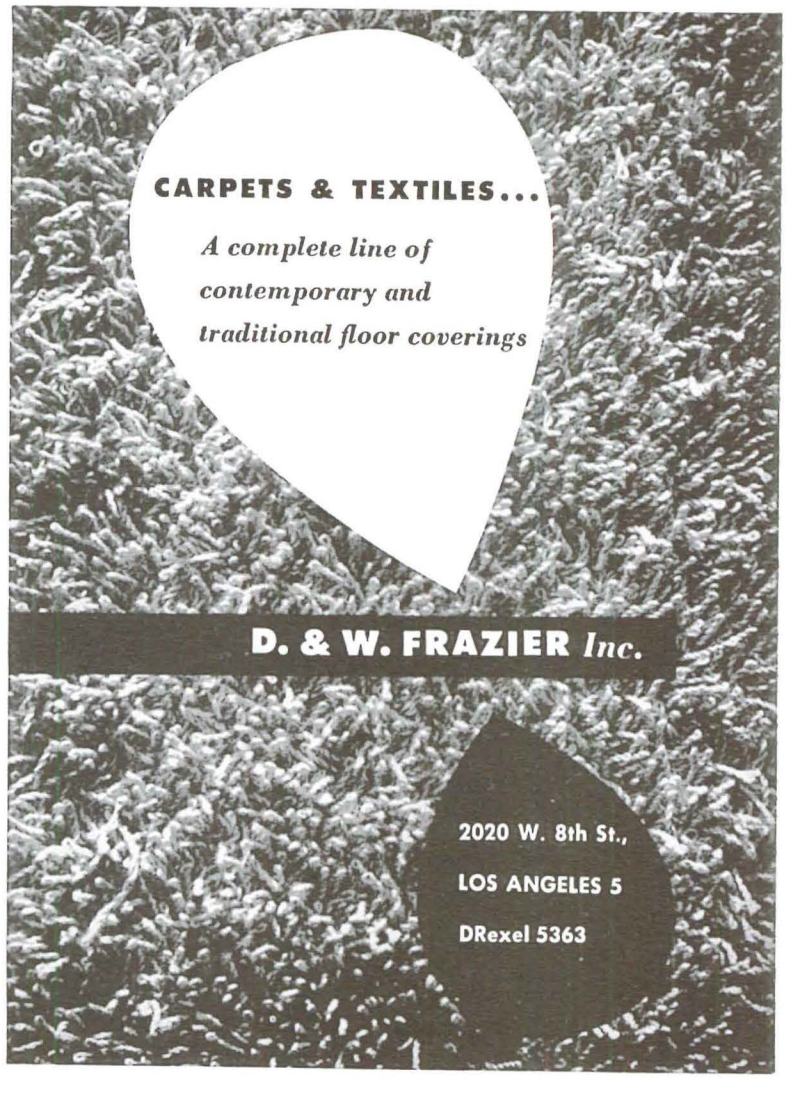

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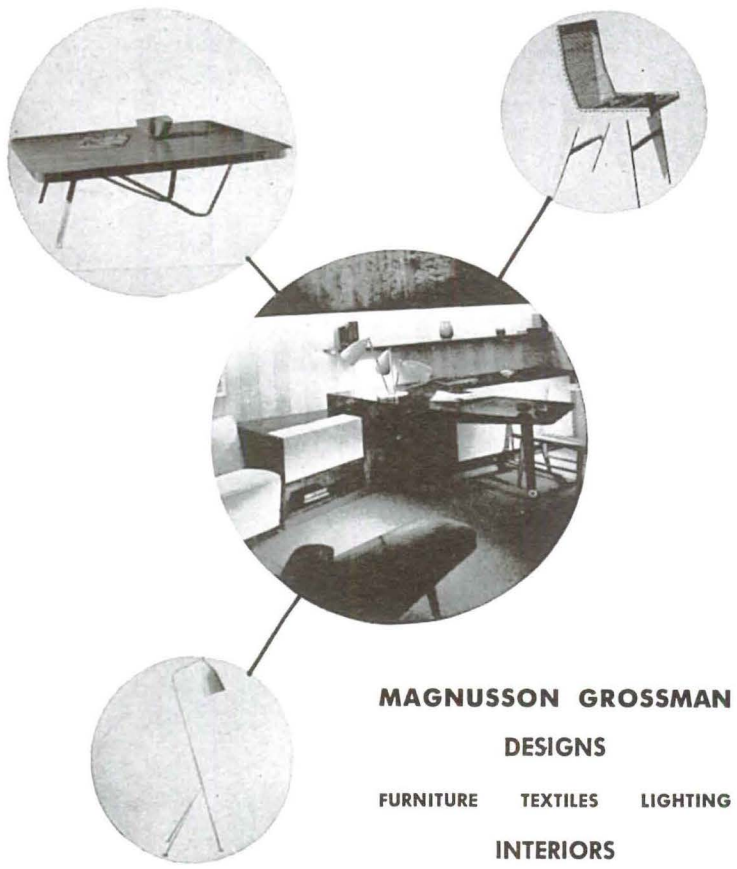
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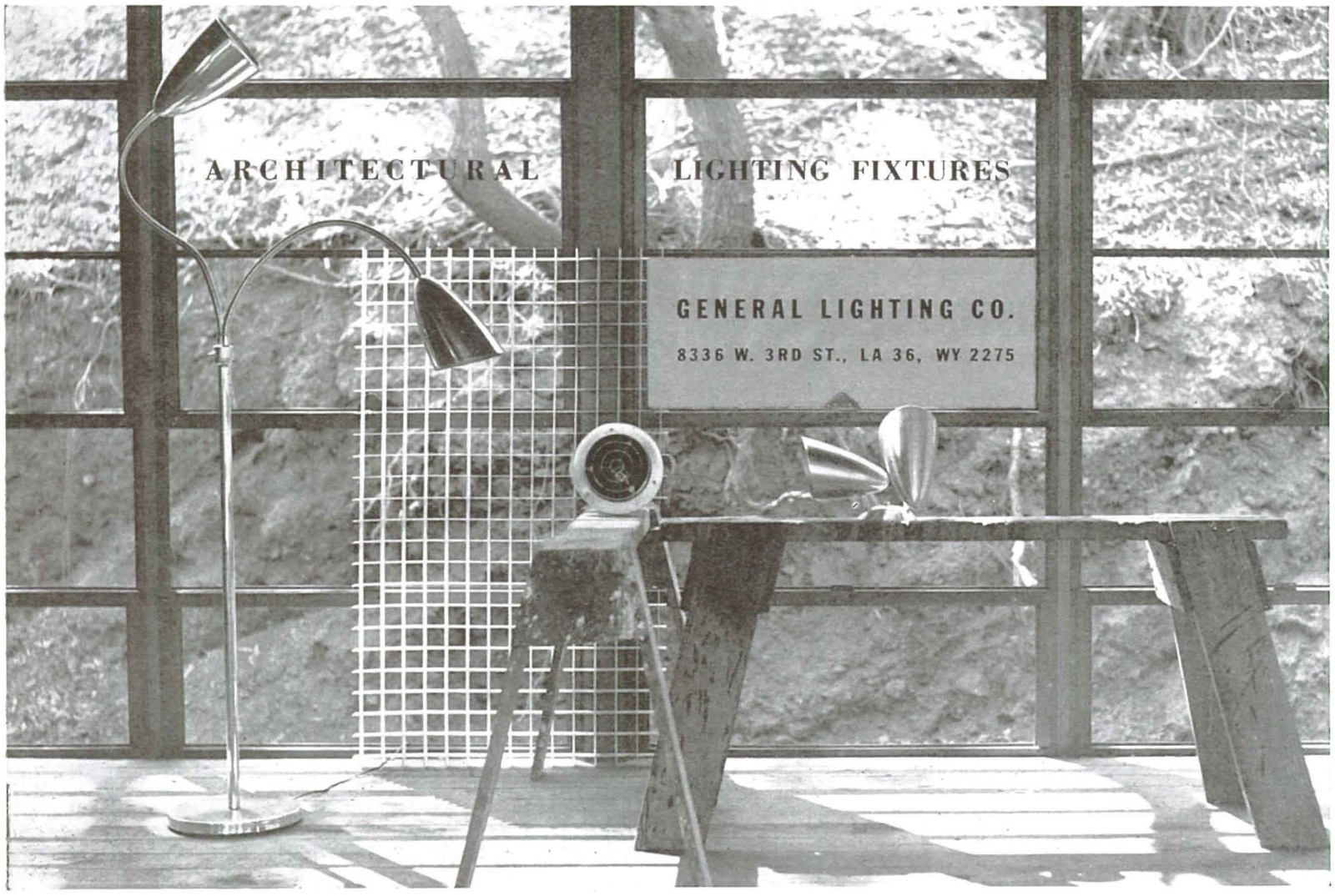
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we shall, ourselves, gain in happiness and life enjoyment if we acquire some of the cultured and charming "savoir vivre" which has distinguished that ever-young and still deeply civilized city at the mighty Danube water way, at the crossroads of communications and in the heart of that most significant continent of Europe. Perhaps we should call this linking of two great cities a fraternization, an effort toward a cultural, a psychological intimacy needed for combined action and mutual helpfulness.

The famous university of Vienna with a vital tradition stemming back half a thousand years, shall communicate with our institutions of learning, send some of its teachers to the universities of our city and in turn receive their professors and students as guests. The technical schools of both Los Angeles and Vienna shall be in touch with each other, the art schools, the music schools, the entire public school systems from kindergarten up could be cross fertilized by instructive contacts. Similar benefits may go to the museums, libraries, collections, specialized and public, the associations of artists, of professional men, of physicians, architects, teachers, musicians, social workers and last but not least, writers and journalists. The health services, preventive and curative medicine may be a valuable object of comparative study and city administrations may greatly learn from each other on many subjects, from health centers and hospitals to parks and playgrounds.

Vienna is in the throes of reconstruction and of healing war damages according to new plans. Her housing has been a model for housing action on a large scale in the United States. The city council of Vienna publishes a splendid periodical "Der Aufbau," typographically and to its content a fine accomplishment from which we in Los Angeles could greatly profit. English summaries and translations should be financed by us. Our city planning department and our knowledge of current industrial production and technology may not always be applicable overseas, materials



which we use may be rare in Vienna, still we might be able to repay some of the values which we receive from the sister city.
Nations at large have not been too successful in the past to represent themselves well to each other and love between them used to be mostly a diplomatic phrase. Perhaps if we bring our friendship down to a relationship of two such concrete entities as the living, articulated citizenries of two comparable cities we shall have a friendship of truly possible human scale and real effectiveness.

BOOKS

E. BOYD

THE MATERIALS OF THE ARTIST & THEIR USE IN PAINTING—By Max Doerner, translated by Eugen Neuhaus. Harcourt Brace, Revised Edition, 1949. $4.50. Ever since the first translation of Professor Roerner's book into English, in 1934, it has had a secure place in the literature on painting materials. Working artists, museum curators, dealers, and many others directly or indirectly concerned with painting have found the book practically useful as well as scholarly in its documentation. It is no surprise that a new edition was required. The 1949 revision varies from the older one only in the added convenience of an Appendix giving, by page and line, the specific American equivalents of metrical weights, measures, etc. which occur in the text. As, in the 1934 edition, the brief page of sample metrical equivalents left the reader to do his own conversions, the new Appendix is most helpful. Eugen Neuhaus has added a Postcript on the professional career of Professor Doerner until his death in 1939.

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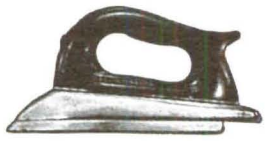




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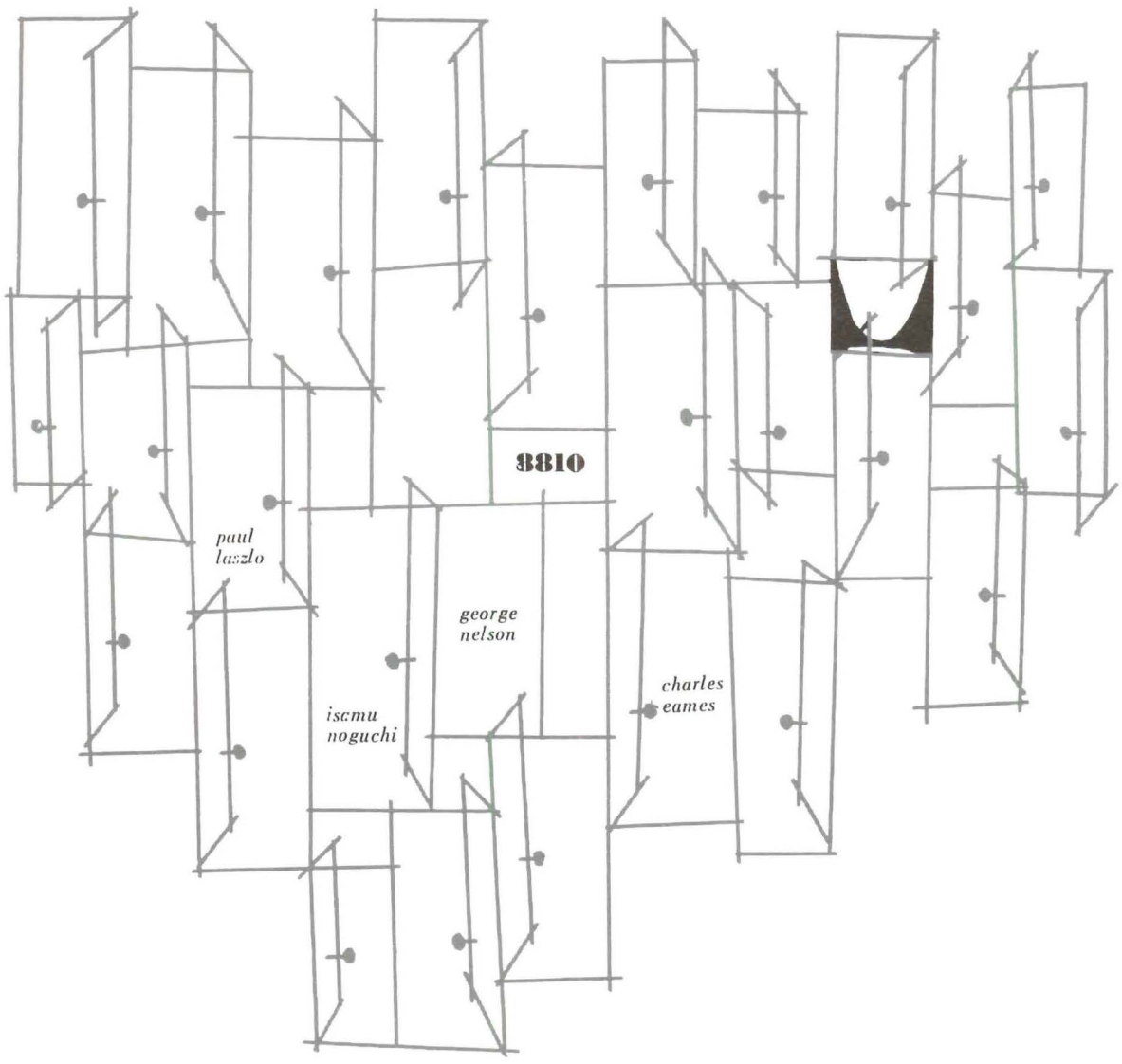


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notes

in passing

In the midst of a rather deceptive summer quiet it is reassuring to realize that the United Nations Educational, Scientific and Cultural Organization continues its many seemingly thankless tasks of clarifying or attempting to redefine the complex business of human relations. While Man is best known by his material accomplishments, it would seem that his real monuments are built with the noble objectives that he has been able to conceive for himself.

As usual we willingly accept the fact of the existence of the United Nations and of all its working parts as though it were a self-sustaining activity in world affairs with which we have no immediate concern. Unhappily, we have not found any means by which we can directly concern ourselves with its activities, simply because we cannot imagine that anything done by individuals will affect the end result. This, of course, is not true. The United Nations, and particular UNESCO, and more particularly the Human Rights Congress, are the means by which we can, as individuals, become involved actively and productively in our own most urgent affairs. It is not a partisan political organization; it does not pretend to be the basis upon which all problems will reach a complete and satisfactory solution. It is a coming together of an enormous effort on the part of all people for the purpose of influencing and directing to the attention of their governments those problems not primarily political but in reality deeply human. No one is asked to join or contribute on the basis of winning over any one else. This is truly a forum in which all of the facts and all of the fancies can be presented for a solution on the basis of the common good. No one pretends a nobility of purpose beyond a single-minded effort to win universal peace at last.

It is an area in which the unit of measure is the true human scale applied to all Man's major activities, and especially to those in which he is by his very nature seemingly committed to conflict. Here we can expect objectivity on a proving ground for human aspirations and human ambitions at the international level. Certainly it is the only place in this muddled world where we can hope to speak the conscience of humanity with complete freedom. Here we can examine our own willingness to achieve peace as we have an opportunity to examine the willingness of others. Here we can expose the truth of our ideas, and here we can examine the confusion of our world of ideas without guilt or prejudice or partisanship. This, however, we can do only if we realize that the organization belongs to us as people and that we directly reflect ourselves in the measure of belief we have in its chance of success. We must not only actively participate—we must actively defend the whole structure of the United Nations against those psychic midgets among us who deliberately confuse and change its purpose by devices and intrigues calculated to destroy it. We quote from Dr. Bunche in a recent address:

"I have served on the firing line for the United Nations. I know well its strength and its weakness, its successes and its failures. I know enough to believe firmly that the United Nations can succeed in its objective of maintaining a world at peace. In the final analysis, its success or its failure will depend upon us, upon the peoples of the world, who everywhere wish peace but who do not yet fully realize the responsibility which every individual must assume if peace is to be achieved and kept secure.

"What is this United Nations on which the hopes and the future of everyone of us depend? It is not a mere forum of nations, a debating society, in which the representatives of many nations come together, debate and disagree. It cannot be dismissed as another humanitarian organization, wallowing in above-the-clouds idealism and its aspiration to rid the world of all evil. It entertains no illusions about its objectives and the formidable obstacles it must surmount in order to achieve them.

"The United Nations is a very practical-minded organization. It was born in the midst of the second World War within a single generation. It was conceived in response to the universal demand of war-weary and war-buffeted peoples that there must be no more war. It springs from the peoples of the world, and it expresses their hopes and aspirations. Its present membership comprises fifty-nine nations and in due course every nation will be included in its ranks. Its business is peace.

"The United Nations knows that peace cannot be achieved by merely wishing for it or talking about it. It is alert to every situation throughout the world which threatens peace. It intervenes in every such situation, promptly and courageously and with the full force of international public opinon behind it. We can all be thankful that it does so when we think of the international crises which have confronted us since the last world war.

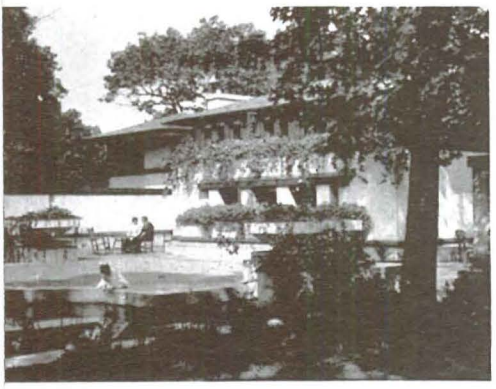
"There is, I fear, a popular tendency to take a cynical view with regard to the ability of the United Nations to preserve the peace of the world. This is because, in the turbulent post-war period, the United Nations has been seized with so many delicate, complex and explosive problems and has not produced definitive solutions for most of them. But if United Nations action has not often produced definitive results and tidy decisions, it has nevertheless always dulled the dangerous edges of the problems and has eliminated them as ominous threats to the peace of the world."

For those of us most directly concerned with any of the many activities of UNESCO there is an immediate and urgent need for assistance on the local level through the United Nations Association, whose representatives are at work in every American community. Actually there is nothing that is not needed. There are door bells to be rung and speeches to be made and papers to be written and envelopes to be licked and stamps to be purchased, there are committees to be attended and meetings to be arranged and information to be disseminated; there is talk to be directed and there is real and honest-to-God sweat to be sweated; if we are to have United Nations as a working reality in our lives and in our consciences.

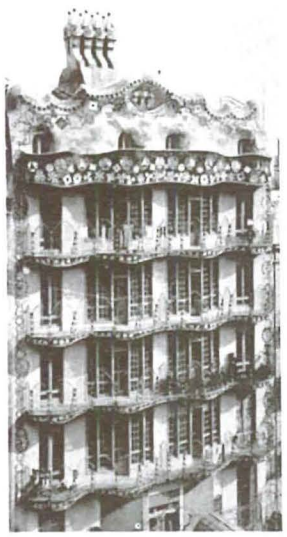
This is a frank appeal for assistance of any kind and at any time and in any amount. This is your world as well as everybody else's. COME OUT, COME OUT, WHEREVER YOU ARE!

WHAT IS HAPPENING TO MODERN ARCHITECTURE

EDGAR KAUFMANN, JR.

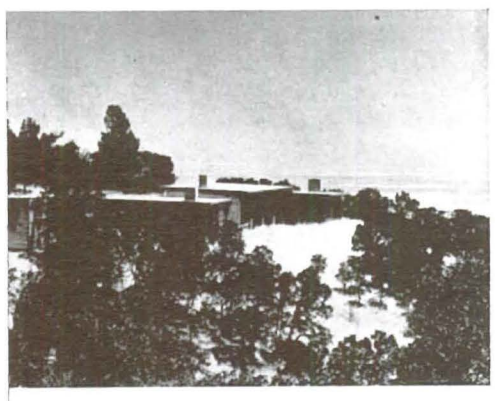


very Coonley House, iverside, Illinois by rank Lloyd Wright, 907-10. View from arden.



asa Batillo, Barcelona, pain by Antonio Gaudi, 907. Rear facade.

photograph: Sturtevant



Robert C. Green House, Mt. Diablo, California by William Wilson Wurster, 1941. General view.

What Is Happening to Modern Architecture, what is the "so-called International Style," and why do some modern architects react against it? I hope to show that modern architecture is becoming more flexible and more mature; that architectural practice among the modern designers, at least, is ahead of its commentators; that its creative concepts are large and strong enough to warrant architecture's place as a leading art in our day.

Let me quote:

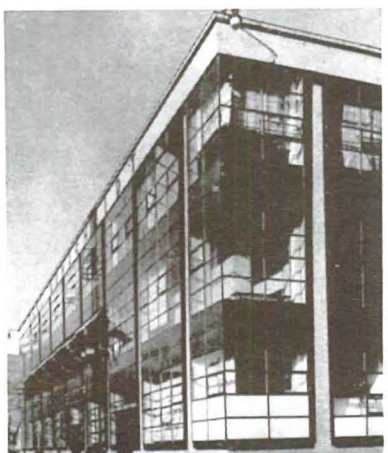
. . . There may, at the present time, be a lack of architectural taste: there is, unfortunately, no lack of architectural opinion. Architecture, it is said, must be 'expressive of its purpose' or 'expressive of its true construction' or 'expressive of the materials it employs' or 'expressive of the national life' (whether noble or otherwise) or 'expressive of a noble life' (whether national or not); or expressive of the craftsman's temperament, or the owner's or the architect's, or, on the contrary, 'academic' and studiously indifferent to these factors. It must, we are told, be symmetrical, or it must be picturesque—that is, above all things, unsymmetrical. . . .

Under these circumstances, discussion is almost impossible, and it is natural that criticism should become dogmatic. Yet dogmatic criticism is barren, and the history of architecture, robbed of any standard of value, is barren also.

It appears to me that if we desire any clearness in this matter, we are driven from a priori esthetics to the history of taste, and from the history of taste to the history of ideas. It is, I believe, from a failure to appreciate the true relation of taste to ideas, and the influence which each has exerted on the other, that our present confusion has resulted.

Surprisingly enough these words are 35 years old; they were written before the first world war in Florence by Geoffrey Scott, an English scholar. Little would be changed if they could be rewritten for today.

With the words of Geoffrey Scott in mind, consider the ideas and tastes of modern architecture. Modern architecture found its first clear expression in the 1890's, largely as a reaction against the ineffectual copying of bygone or exotic styles of building. The Victorian world was one of furious progress and self-confidence; sooner or later this was likely to result in appropriate architecture. A welter of theories, techniques, and preferences lay to hand; certain ones were welded together by a central concept that has been strong enough to direct no less than four main schools of modern architectural taste in 60 years. How bitter the debate has been sometimes between the protagonists of these schools! Yet, something there is, bigger than them all, that governs and grows. Today the sectarian battles of Baroque or Classic Revival architects (such as Berninians against Borrominians, or upholders of the Tuscan order against the Doric) seem more important to the historian of taste than to the historian of art. And this, it seems safe to say, will be the future significance



Fagus Factory, Alfeld near Hanover, Germany by Walter Gropius, 1910--14.

of the opposed architectural tastes of our own day; they do not touch the deeper issue.

Can the unifying idea of modern architecture be put into words, or is it merely another ineffable mystery, another **zeitgeist?** Before answering this, I would like to show examples of the four main schools of taste in modern architecture, asking you to remember that in practice architecture is often compounded of more than one, and that blends are no less agreeable in buildings than in cocktail glasses.

Now it will be evident that the last two types of building shown are still current and in many ways opposed to each other. But I find it hard to believe that the opposition between the so-called International Style and the informal or cottage approach is worth the noise made about it. It is largely a question of suitability; in dress we do not hesitate to adopt quite different gear for formal occasions and business and for New York and Florida. We expect appropriateness first and then are pleased if quality and beauty are super-added. Indeed, I see a very great danger in stressing the opposition between these architectural tastes, for, hardened against an enemy, the International Style leads to arid formalism while the cottage style quickly degenerates into sloppy shanties. Well understood and controlled, the two types of taste ought to supplement and influence each other in a fruitful way.

Are we ready to formulate the concept that joins these tastes to each other and to the earlier buildings we looked at? It is worth a try, at least. Every building makes demands: these are usually classified as structural, functional, and esthetic. (The three classifications, of course, are not so separate in practice as in words.) I suppose modern architects have been unique in believing that the three demands are equally important, and that the best architecture is that which satisfies them equally; that the ideal architecture meets them not by different elements assembled in a construction but, so to speak, at one fell swoop. This image of the ideal architecture has hovered over the drawing boards of creative architects for at least 60 years, if my reading of the record is right. It has been called by many names: organic, integral, dynamic, etc. Its enemies have other names to bestow. I could present you with still another which appeals to me and so far has not been offered anywhere that I know of. It is synergetic architecture. A modest dictionary will assure you that synergetic means working together, cooperating. I believe that in modern architecture it is proper to expect function, structure and beauty to work together. And I propose we accept as a reliable test of quality in modern architecture that the less separable the expression of function, structure and beauty in a building, the more nearly it approaches the ideal of our epoch.

Now perhaps we should examine a few recent exampies of modern architecture to see what is happening and how our test works.

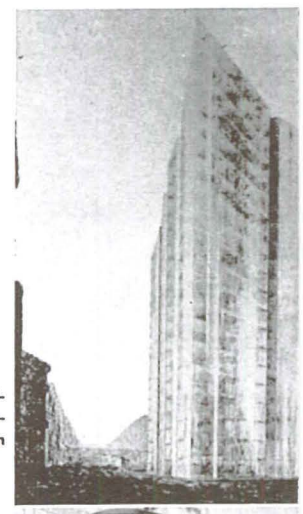


photograph: Roger Sturtevant

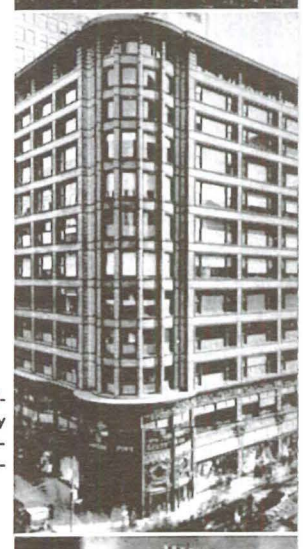
Equitable Building, Portland, Oregon by Pietro Belluschi, 1948.

A TALL BUILDING

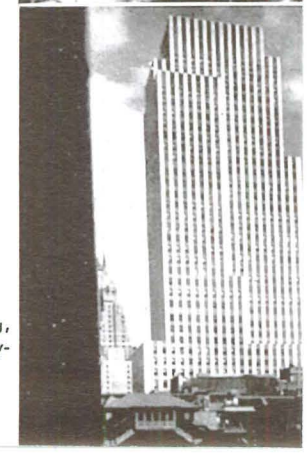
Around this effective building, architectural critics have woven a web of dreams. It has been hailed as the first realization of an old ideal, the metal and glass tower. But what has this concrete cage, tautly wrapped in metal foil and metal ribbons, to do with recorded projects for such towers by great modern architects (Mies, Wright, Le Corbusier, etc.)? In these the outer glass shell (with or without metal) hangs curtain-like from cantilevered floor to cantilevered floor of a metal construction. The curtain and the structure never were pasted together as here. This is an essential difference, for in the cantilevered floor and the free outer envelope lies the whole flexibility sought by these pioneers. Other critics have seen in Belluschi's building a notable continuation of Sullivan's ideals—Sullivan's work comes closest in the Schlesinger-Meyer (Carson Pirie Scott) building. But the essence of achievement in Sullivan is that, much as he loved ornament, he never applied it on an unconsidered cage. The beauty he sought started with the skeleton—its proportions once set, ornament could add refinement or restriction could leave bare bones, but the architectural statement remained, clear and considered. How little this is true of Belluschi's building, his cage is raw utility; his aluminum and blue glass are related to it literally in a superficial manner only. Yet in the Equitable facades metal and glass form as superb and sophisticated an advertising symbol as has yet been created by architecture in America. Certainly the Equitable building surpasses, in this respect, the N. Y. Daily News, hitherto uncontested hero of skyscraper advertising.



Project for office building, Friedrichstrasse, Berlin by Ludwig Mies Van dere Rohe, 1919.



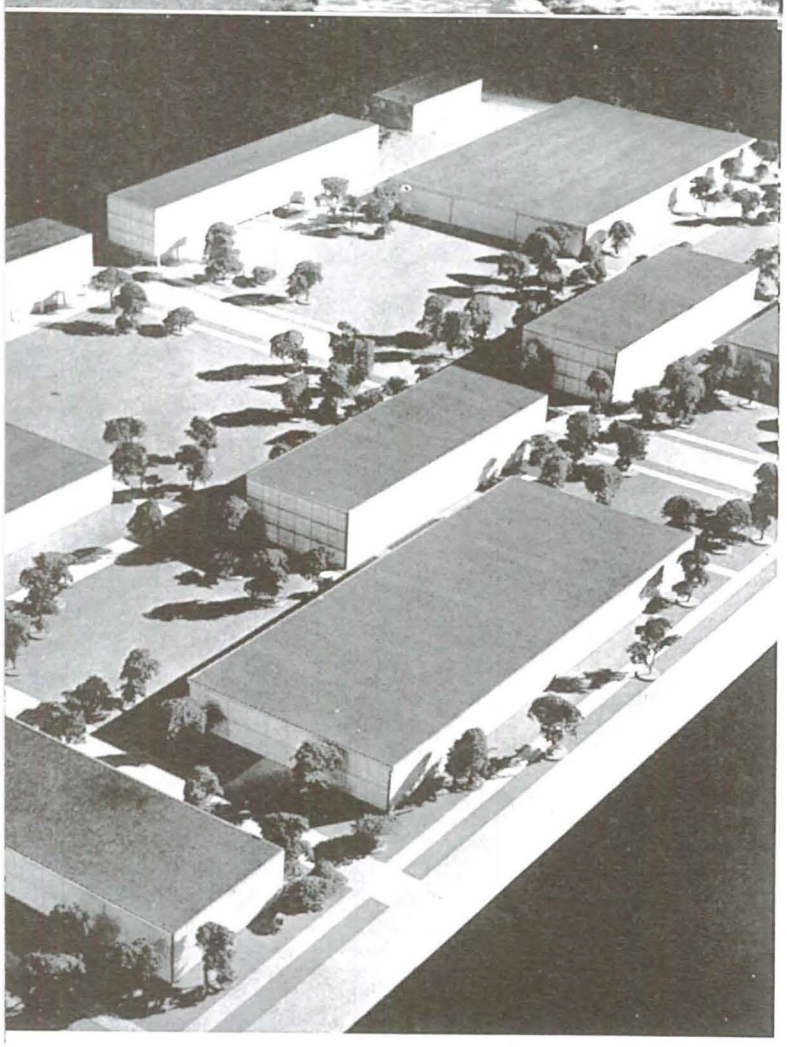
Carson Pirie Scott Building, Chicago, Illinois by Louis Sullivan, First section 1899; second section 1903-04.



Daily News Building, New York City by Raymond Hood, 1930.



photographs: Hedrich-Blessing

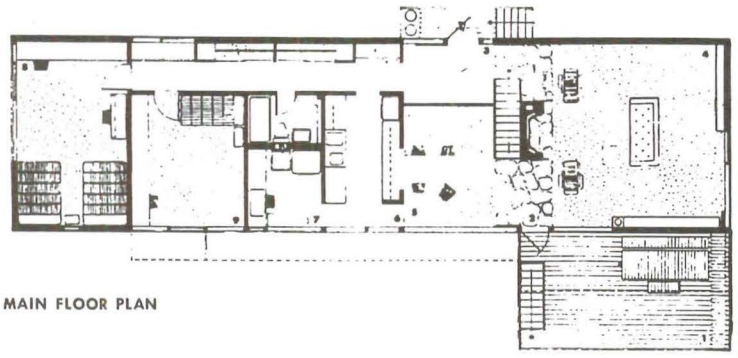


Above: Illinois Institute of Technology Campus by Ludwig Mies Van der Rohe as completed in 1949.

Below: Large scale model—1940, Illinois Institute of Technology by Ludwig Mies Van der Rohe.

BUILDING GROUPS—I.I.T. CAMPUS

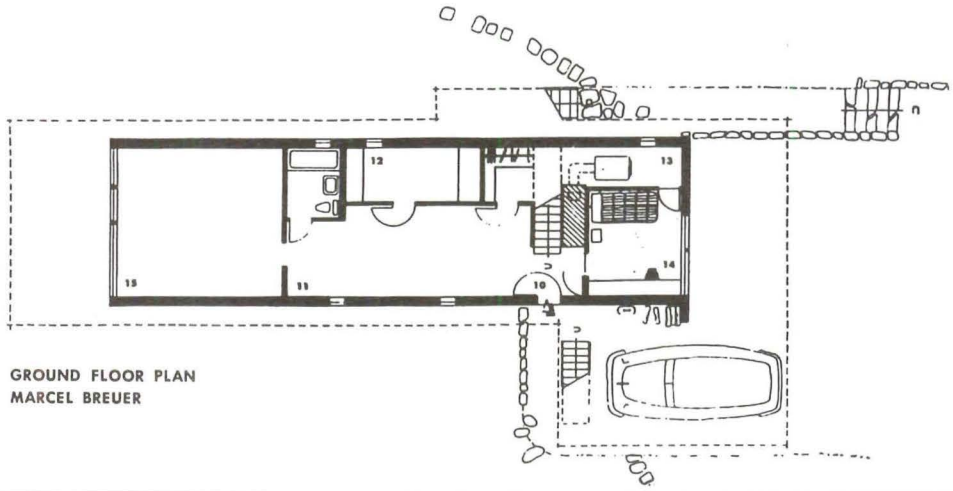
The problem of a campus is here construed in terms of restraint. Functions change in institutional buildings—hence the structure is neutral, flexible. The achievements of technology are won by scrupulous scientific control in order to enlarge human life and action. In a parallel way the buildings are scrupulously studied, calmly scaled and severe in detail, emphasizing the singular beauty of trees, the vitality of the corps of students. Thus the architecture faithfully echoes the practical problem and the fundamental ideals which join to make such an institute.



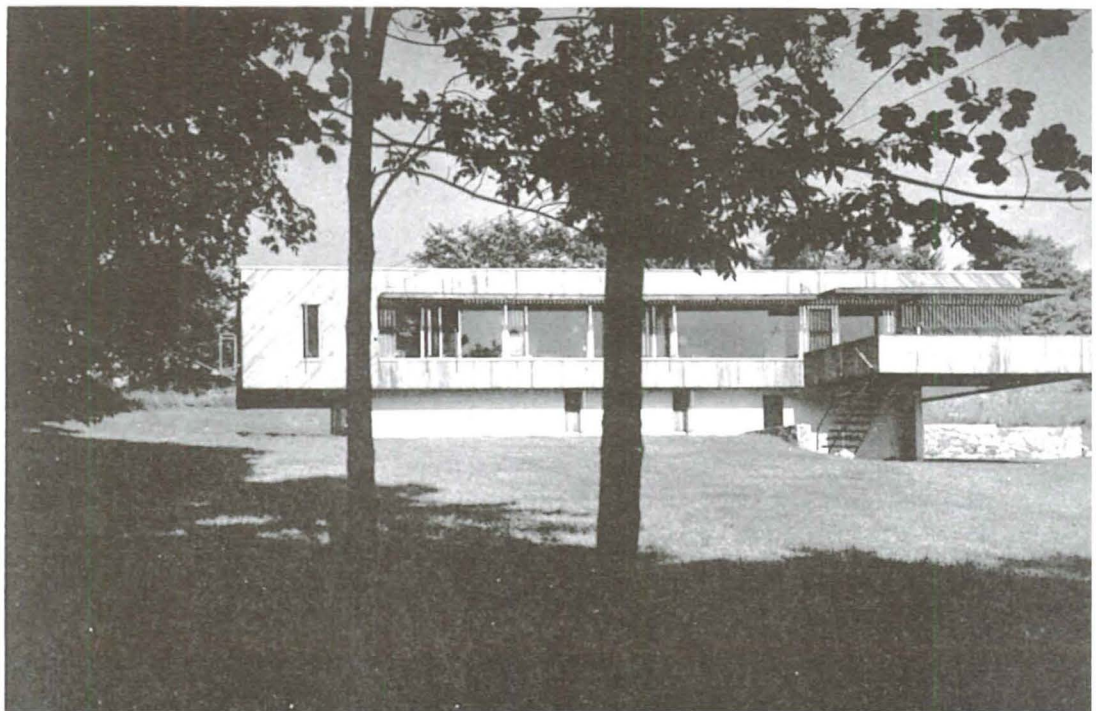
MAIN FLOOR PLAN

HOMES — MARCEL BREUER

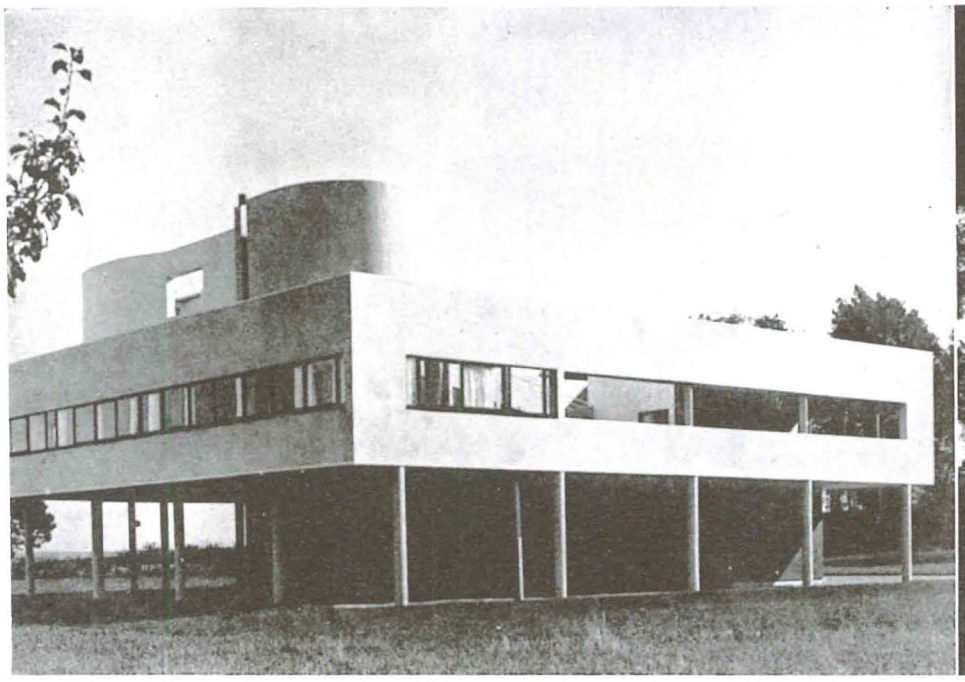
This building shows numerous features - - some could be claimed for the International Style, some for the Cottage Style, some for neither. That is, this work rises above stylistic cliches, employs a valid modern expression, absorbing what it needs as it needs it.



GROUND FLOOR PLAN
MARCEL BREUER



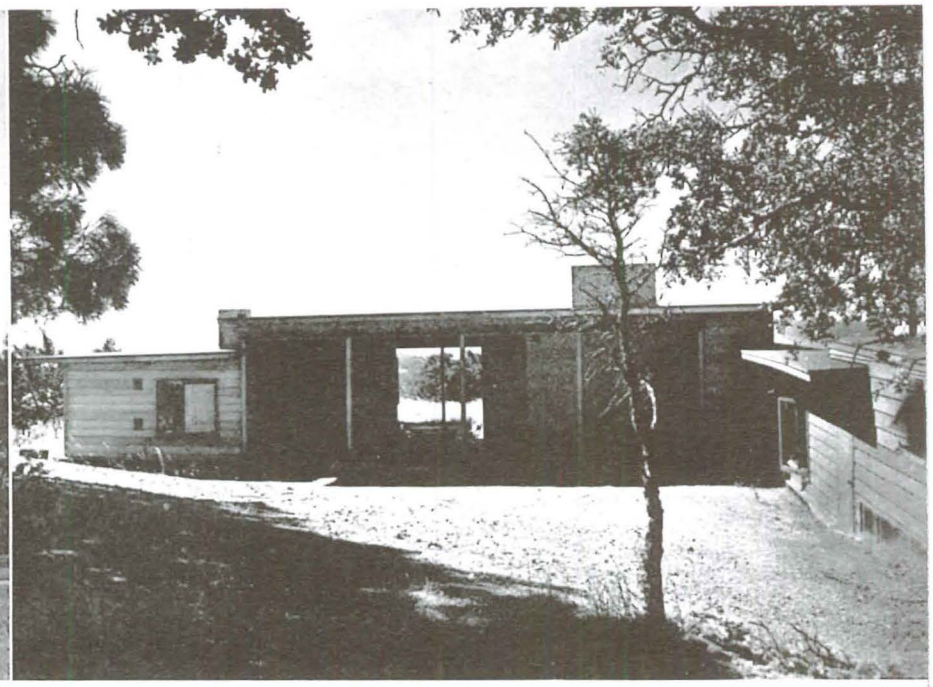
INTERNATIONAL STYLE



Savoye House, Poissy-sur-Seine, France by Le Corbusier and P. Jeanneret, 1929-30.

Floating, simple mass of main floor
Ribbon windows
Steel cables to support balcony
Open plan of public rooms

COTTAGE STYLE



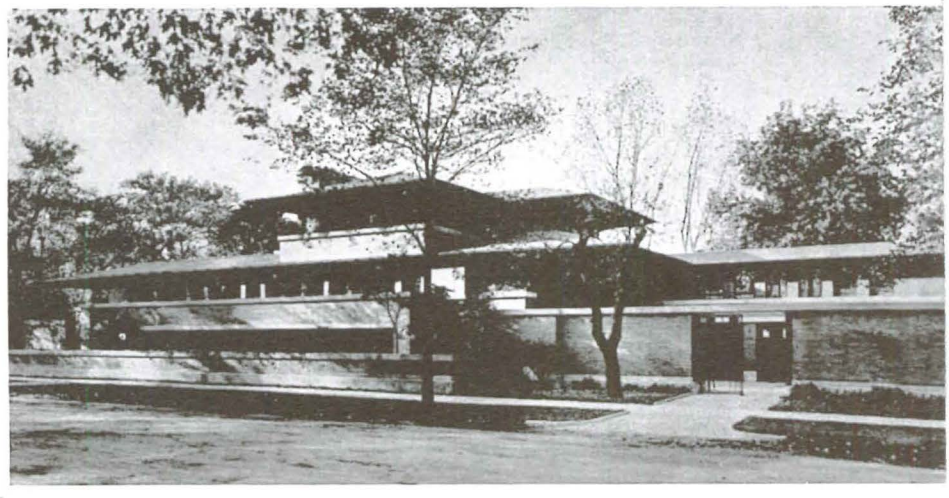
Robert C. Green House, Mt. Diablo, California by William Wilson Wurster, 1941. North entrance.

photograph: Roger Sturtevant

Naturally-finished materials
Low, pitched ceilings
Fireplace besides furnace
Nestling into hillside

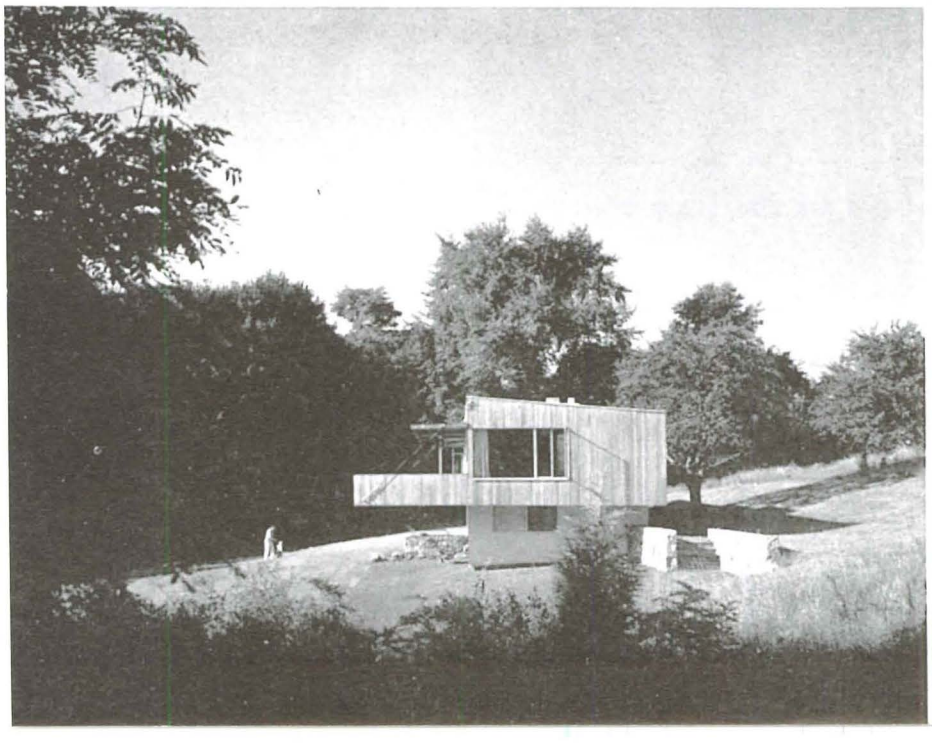
But this listing reveals nothing except Breuer's common sense and sprightly taste. In fact it is more significant to see what, in this house, resembles the Prairie-style houses of 30 years ago by Frank Lloyd Wright.

Robie House, Chicago, Illinois, by Frank Lloyd Wright, 1908-09.



Street level basement (car shelter)
Overhanging elevated main floor
Central stair-fireplace core
Ribbon windows
Natural-finish materials
Sunshields over large windows
Open planning of public rooms
Fireplace besides furnace
Nestling into landscape

photographs: Damora



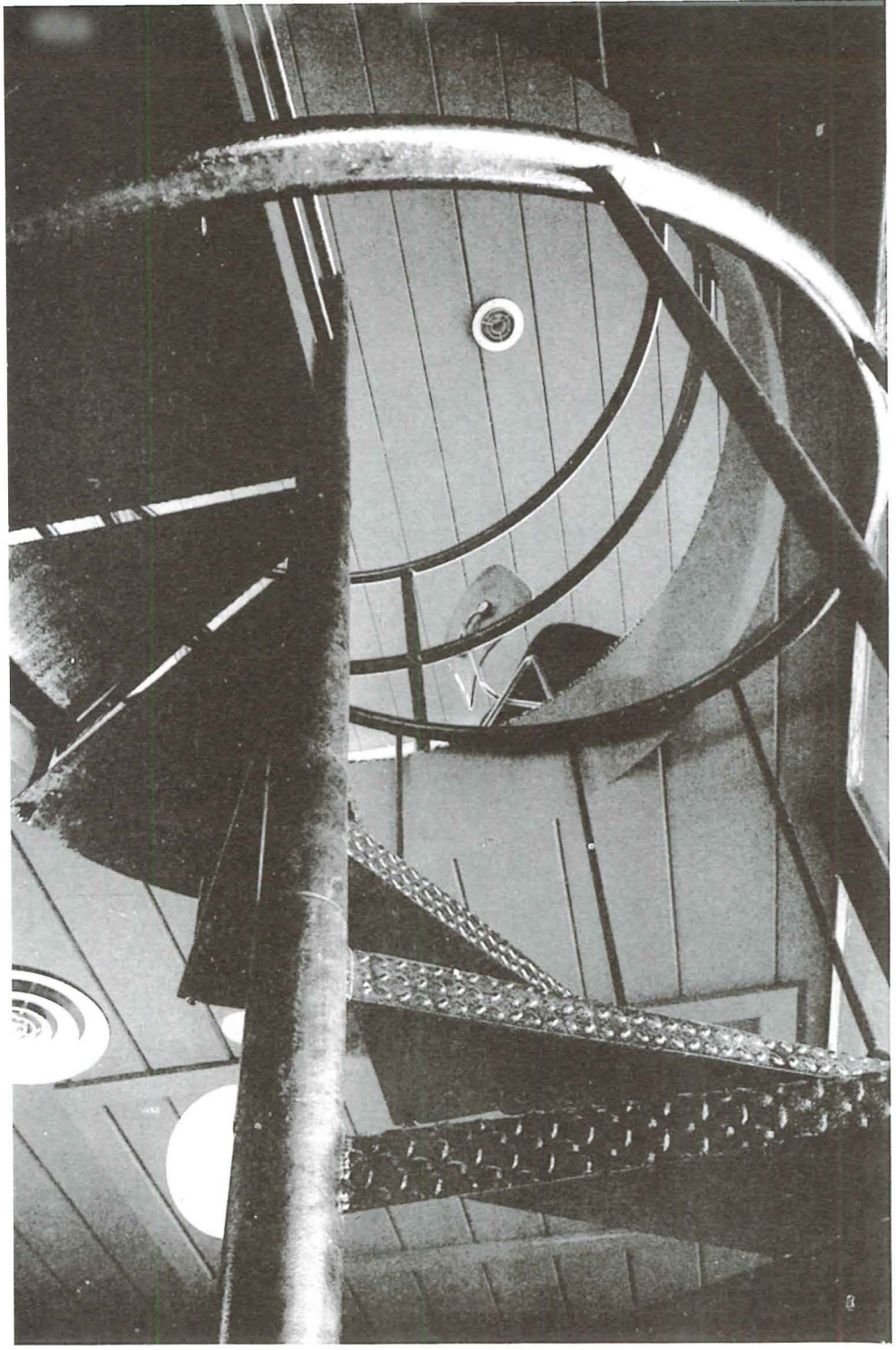
This resemblance is a tribute not only to the pervading value of Wright's selections, but to the perspicacity of Breuer, who, as few others have done, has attempted to preserve and vary earlier good ideas in modern architecture.

Each recent building cited displays certain ideas, suits a certain taste. In each, function, structure and beauty play their roles separately or jointly. The judgment is left to you.

all photographic material: Courtesy The Museum of Modern Art



F M STATION KDFC, BEACON HILL, MARIO CORBETT, ARCHITECT



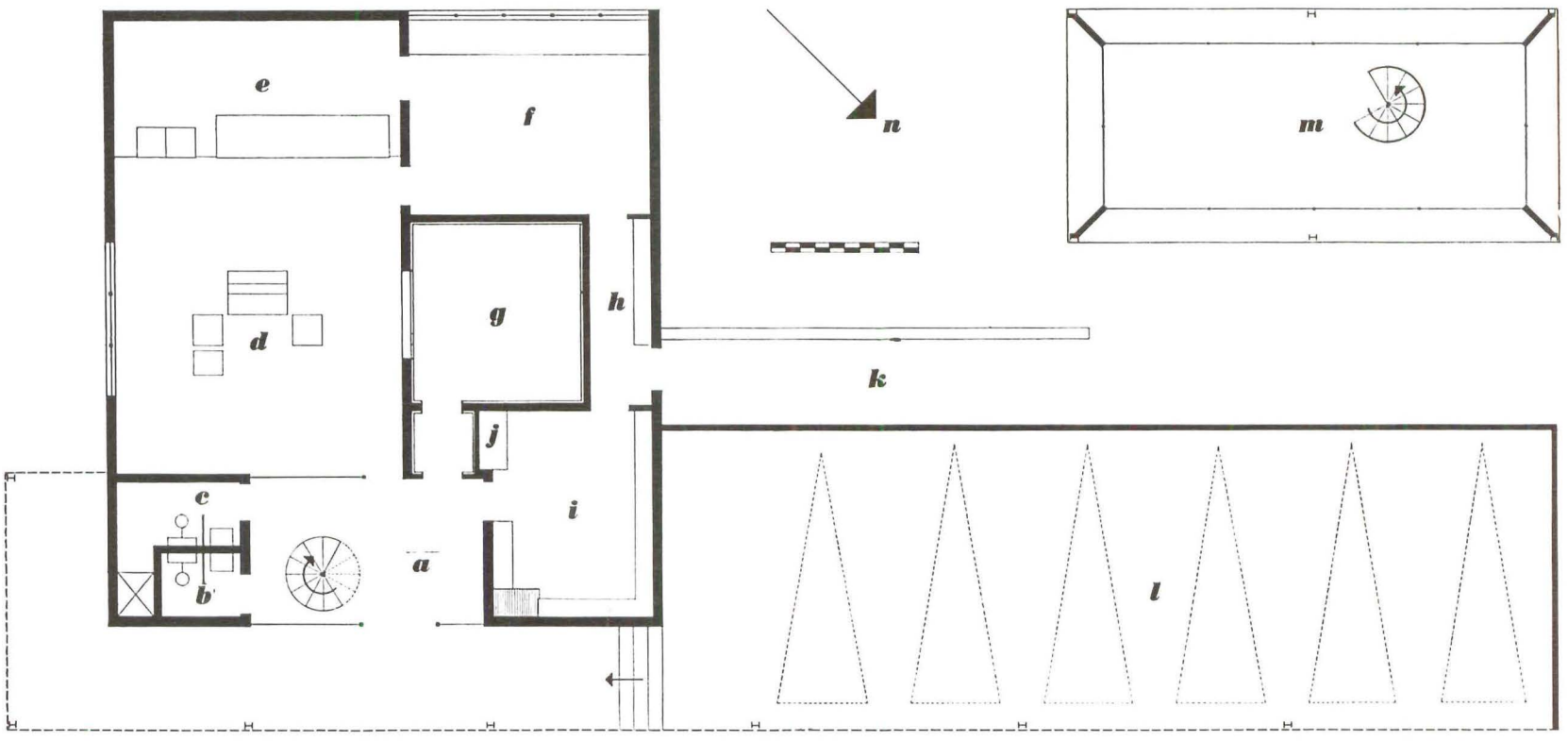
MARIO CORBETT, ARCHITECT

Beacon Hill surveys the San Francisco Bay Region from the northern spur of the Golden Gate, at an elevation of 1,000 feet. Designed to dominate this spectacular site as a landmark visible to much of its broadcasting area, KDFC's building is bold and simple in form, has strong regional character in material and detail of use.

Island-isolated in the plan, the sound permits free circulation through the work areas which feed it: library and research rooms, engineers' work room, transmitter and control rooms, as well as foyer. A covered ramp for delivery of records, separated from general traffic, leads directly to the filing area. From the glass foyer, revealed as in a showcase, the visitor looks unmolestingly in upon the mechanical world of the transformer room, where technicians and engineers work in silent, signalled coordination with announcers, sealed again within their glass-fronted sound studio. From all these areas, to workers and visitors alike, views of the city, its bridges, bay and ocean, form a striking and memorable background.

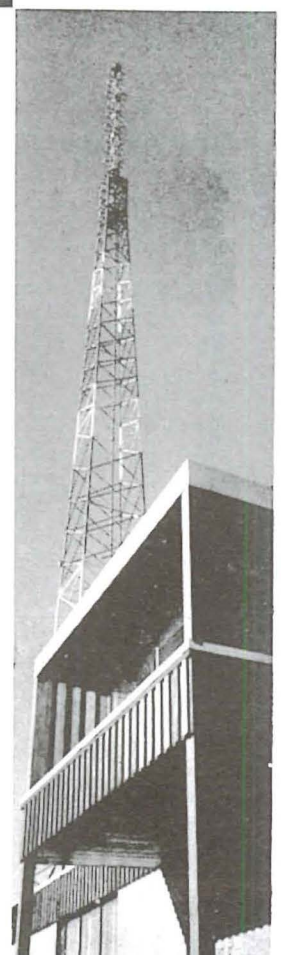
From the foyer, a circular stair leads to the lounge, which serves as conference room and office to the station director, a glass room with unparalleled views in four directions, a living map where a director may indicate with a wave of his arm the hundreds of thousands of potential listeners whom a sponsor may reach through good music.

builder: Arthur Baum, San Francisco



interiors: Peter Rooke-Ley

photographs: Braun-Childress



key

a—foyer

b—restroom

c—restroom

d—transmitter control room

e—transmitter room

f—work room

g—studio

h—receiving

i—record library-office

j—kitchen

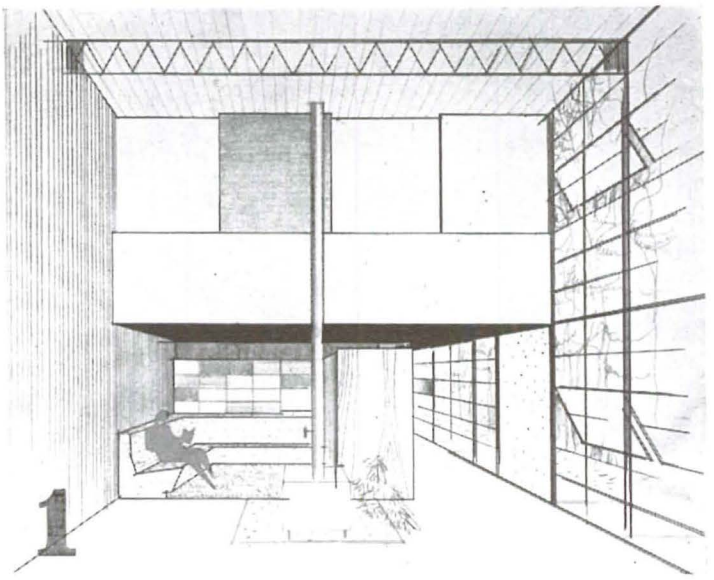
k—ramp

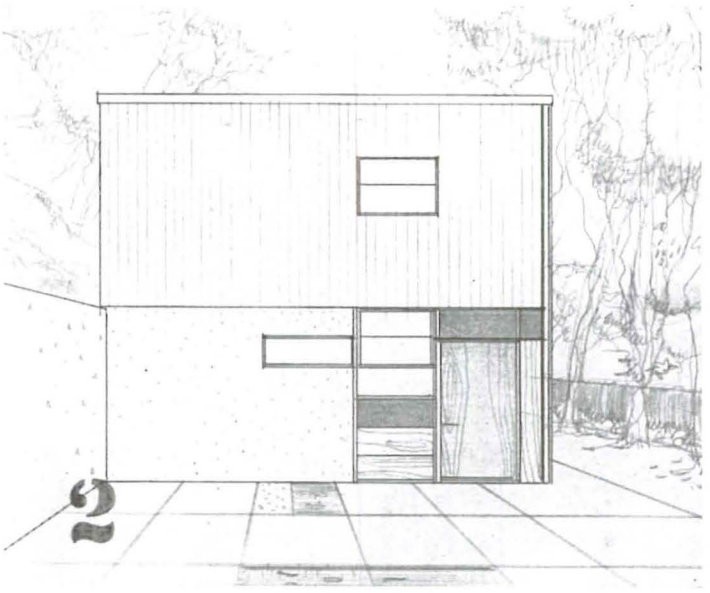
l—carport

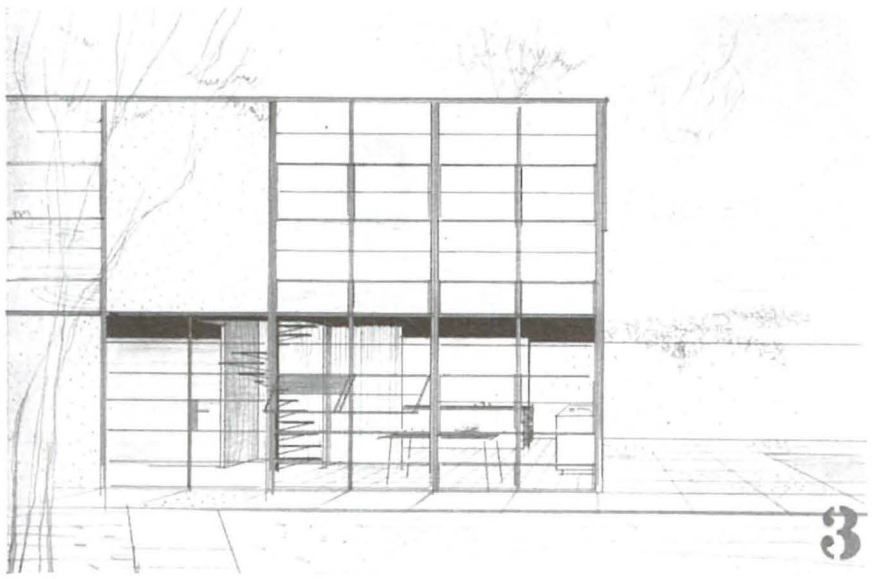
m—lounge-conference room

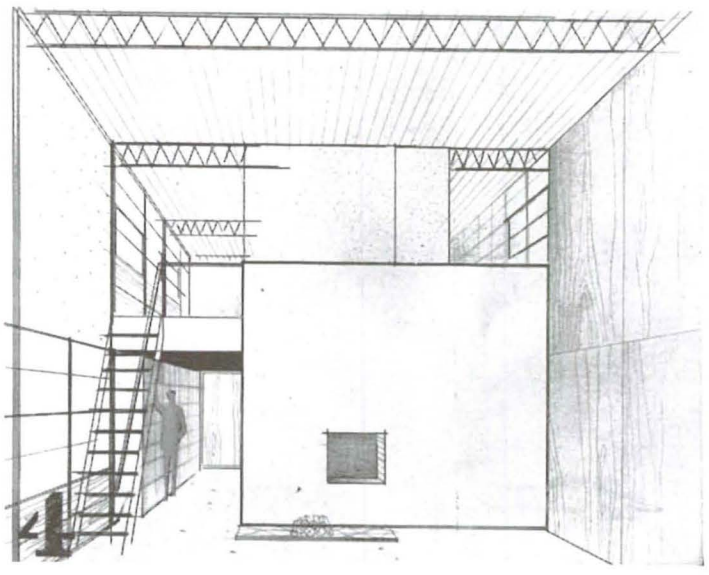
CASE STUDY HOUSE FOR 1949: *the interiors*

View 1—From the living room, the sitting area below, and above, the sliding bedroom panels. View 2—The south elevation of the studio from the interior court. View 3—The kitchen-dining area from the walk. View 4—The fireplace wall and upper storage room from the studio.

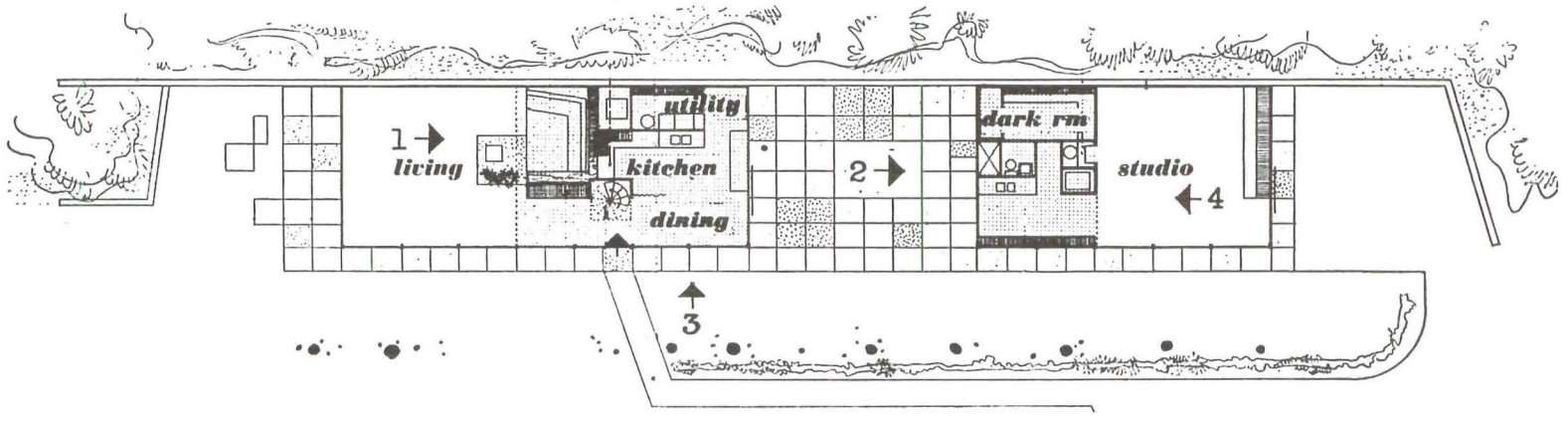


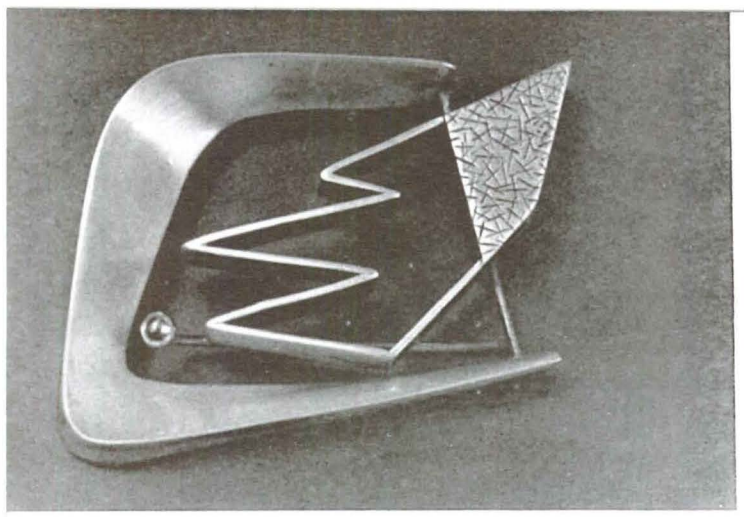




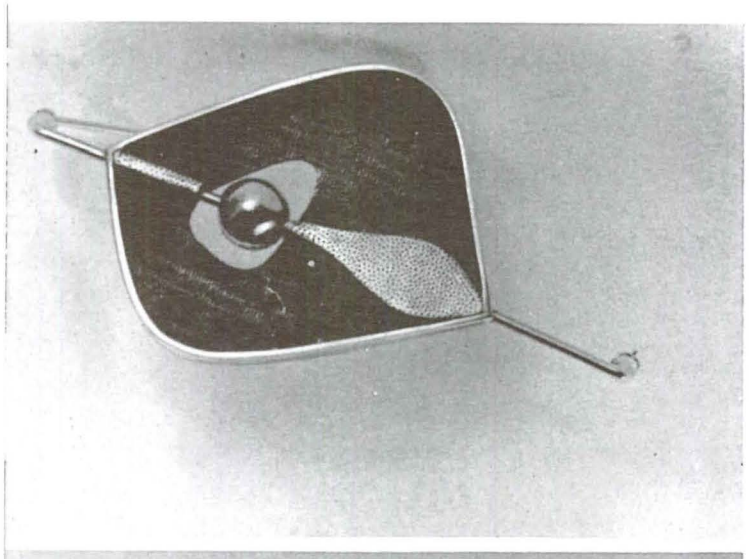


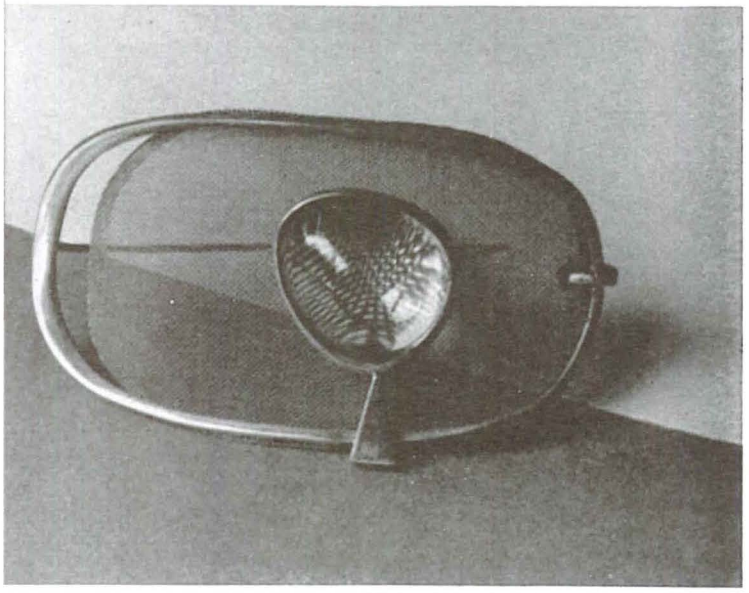
DESIGNED BY CHARLES EAMES
consulting architect, kenneth acker

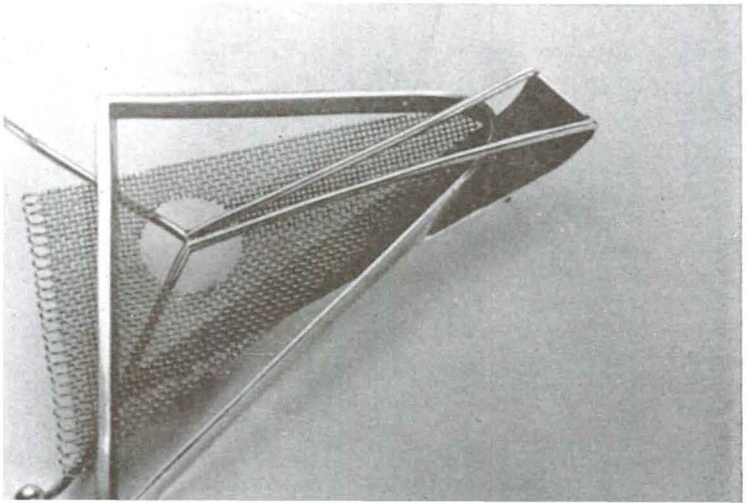




CONTEMPORARY JEWELRY BY MARGARET DE PATTA







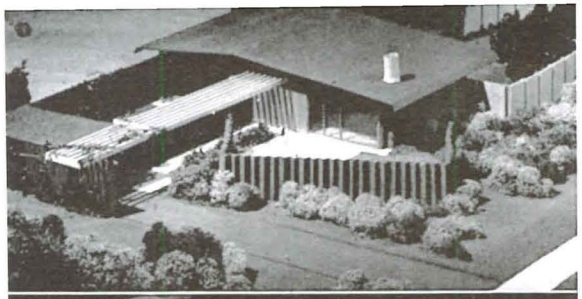
The contemporary creative worker is influencing, and is influenced by, the newly evolving concepts of space time-movement, the technical development of new materials and the resultant changes in structural forms, and new scientific discoveries and inventions.

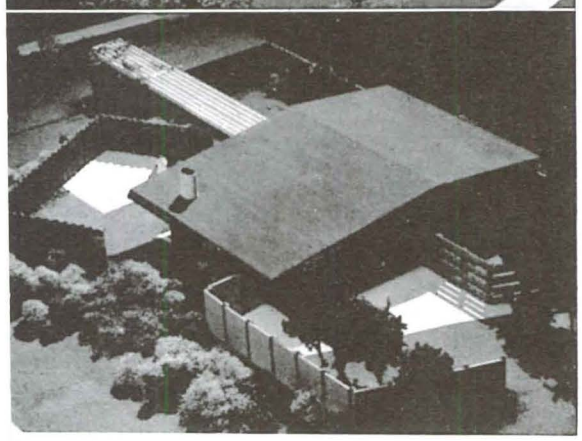
The few photographs shown here represent some of the recent solutions to these problems.

1. Expanding Pin—photograph shows pin in compact position.
2. Negative—Positive Reversible Pin.
3. Crystal and stainless steel wire screen pin. The screen is used texturally and is optically magnified and distorted by the crystal.
4. Pin using monel screen, silver, white gold and yellow gold.

Analysis of structural design organization:

The main obstacle to the use of screen is overcome by utilizing the selvage on the free end and by surrounding the other edges with a high wall of silver. The fastening of the screen is accomplished without the use of solder by the screen penetrating the silver wall and the locking action of the white gold wires projecting through the circular opening in the screen. The long oxidized triangle which forms the base for the white gold wires also prevents the screen from pushing through the back. The yellow gold balls protect the corners of the screen. The transparent quality of the screen is emphasized by the forms passing over and being visible through it.

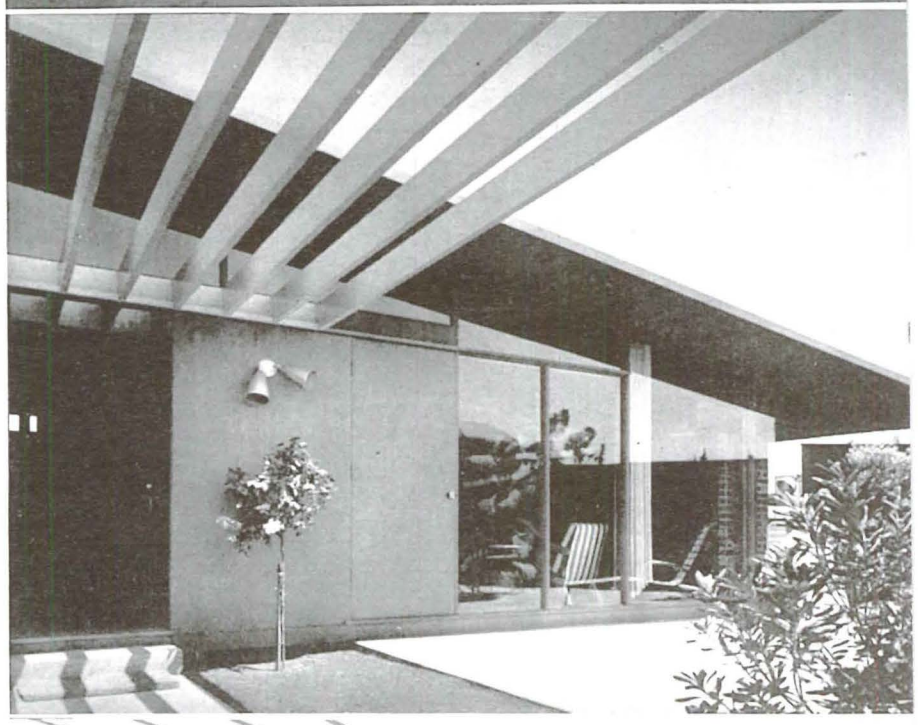


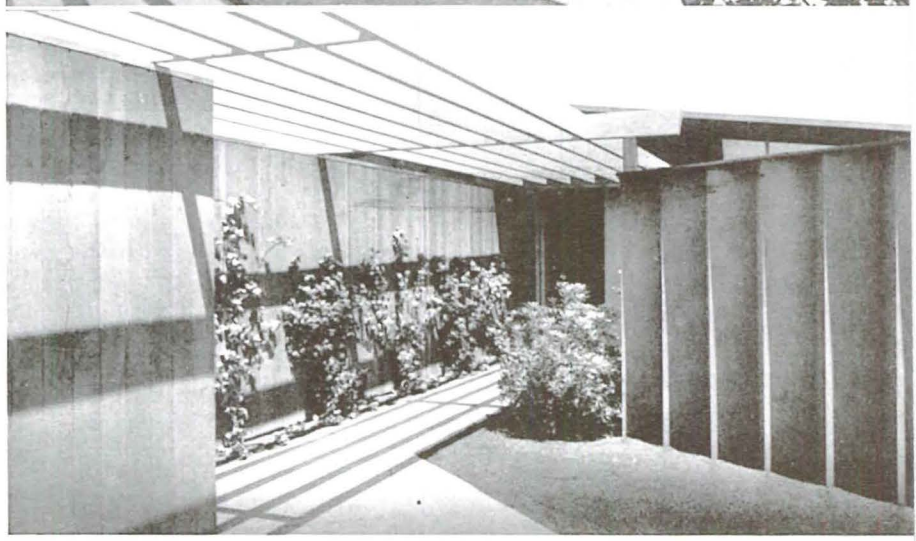


photographs: Herb Spiegel

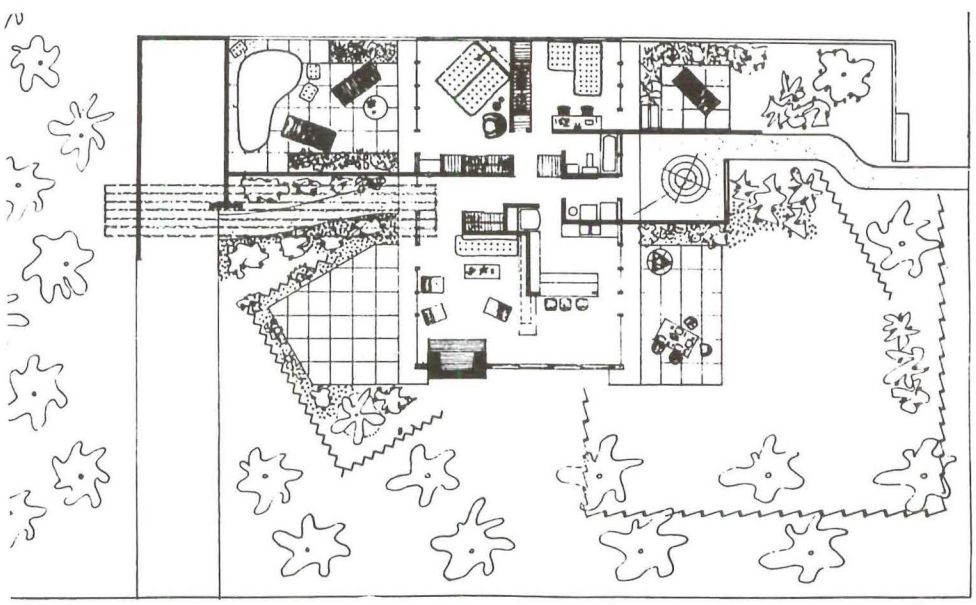
photographs: Robert C. Cleveland





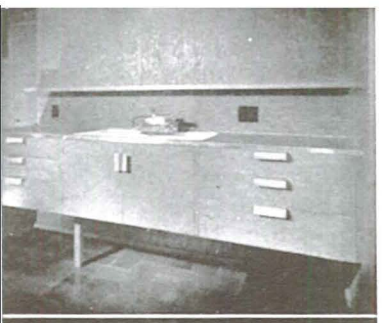


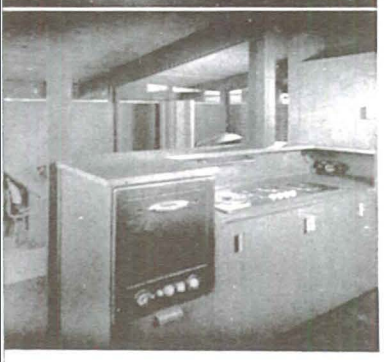
LOW COST CONTEMPORARY HOUSE BY A. QUINCY JONES, *architect*



The specific problem was "a good contemporary low cost house" that a contractor could build for people who already owned a lot but could not get such a house built on their lot as an individual because of high costs.

The general problem was to try to arrive at a scheme, or direction, that would prove that the small home can be built within or under the cost limits already dictated by the "Jerry Builder" or investment tract builders; and yet give the buyer something that permits the type of living so much discussed by architects today. The objective was to make all this possible and still receive the blessings of FHA. This particular house has been approved by the San Diego office of the Federal Housing Administration. It is being sold for $8750.00 on any lot in San Diego County and includes architect's fee, contractor's fee, sales force fee, sewer con-





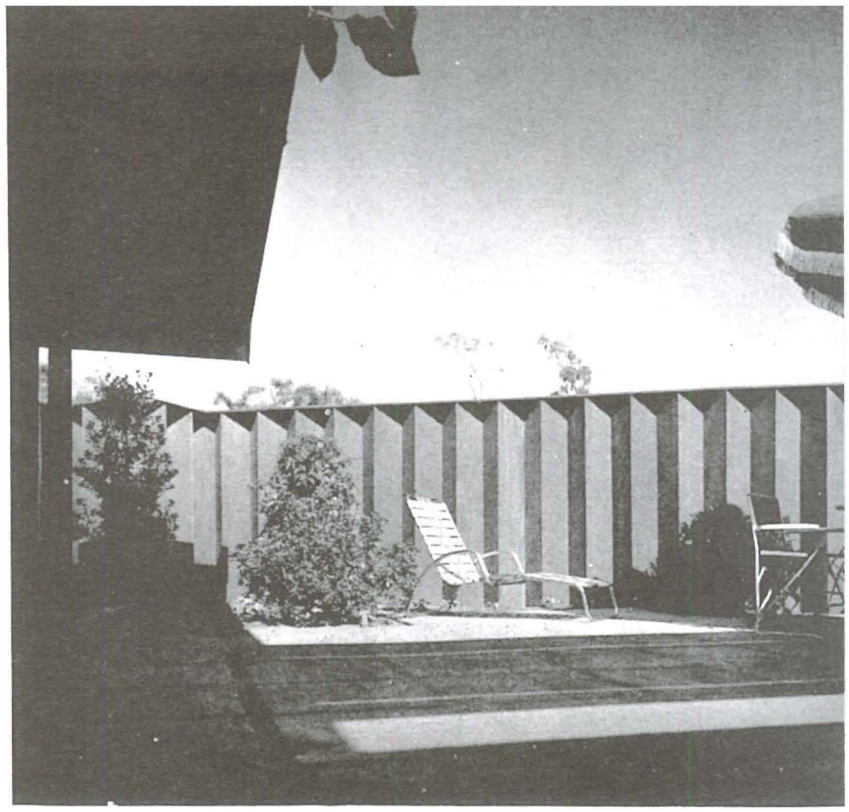
nection up to $100, cork floor in kitchen and bath, 2 built-in drawer units in the wardrobes, a portion of the garden fences, garage, fireplace (may be eliminated and save $200) colored bath fixtures (may be eliminated and save approximately 15% of fixture cost), dishmaster, optional sliding glass closure for kitchen from dining area, and garbage disposal. On a lot evaluated at $1750.06, FHA has made a commitment of $8450.06.

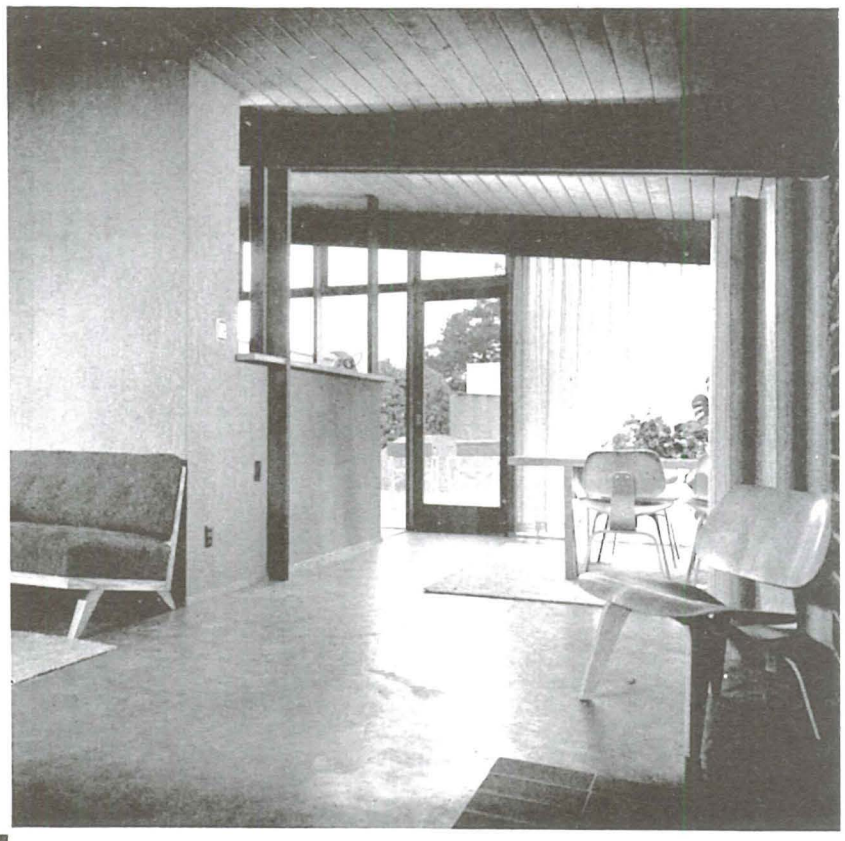
This house was designed to permit the owner to move in with the absolute minimum of additional furniture. The built-in items are something over twice the FHA required storage and wardrobe space with built-in drawers and shoe racks in each bedroom, built-in dressing table in larger bedroom, built-in 'phone table and desk, bar service counter, more than three times the required kitchen case space, bunk beds, and no necessity for drapes. Every room in the house opens on to its own private garden with screening garden fences to give total privacy from the neighbors. The design considered the necessity of adapting the house to any lot of 50′ x 100′ or larger.

The screening fences, as before mentioned, eliminate necessity of draperies, which always is a considerable item in furnishing a house. The expansion of all rooms to the limits of the fences permits of maximum property use without the usual large wasted area, good for neither the property owner nor the neighborhood, other than a maintenance problem.

The house consists of 4 large rigid ribs running in the longest direction of the simple rectangular form, then covered by 2″ x 6″ tongue and groove Douglas fir roofing which is stained and left exposed. The remainder is a skin closure of nonstructural redwood, waterproof plywood, and glass. The exterior walls are approximately 75% glass. The heating system consists of one 55,000 btu gas-fired unit. The floors throughout are concrete.

CONTEMPORARY HOUSE
BY A. QUINCY JONES



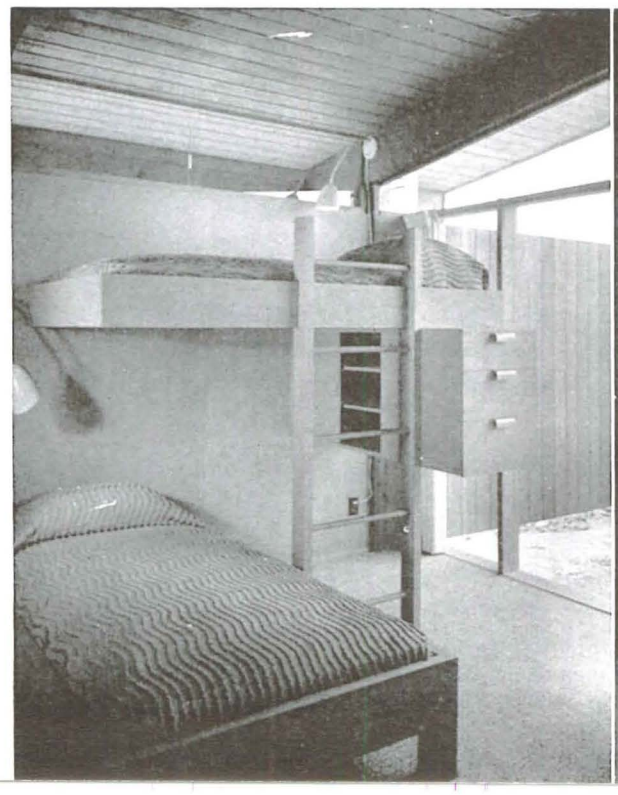


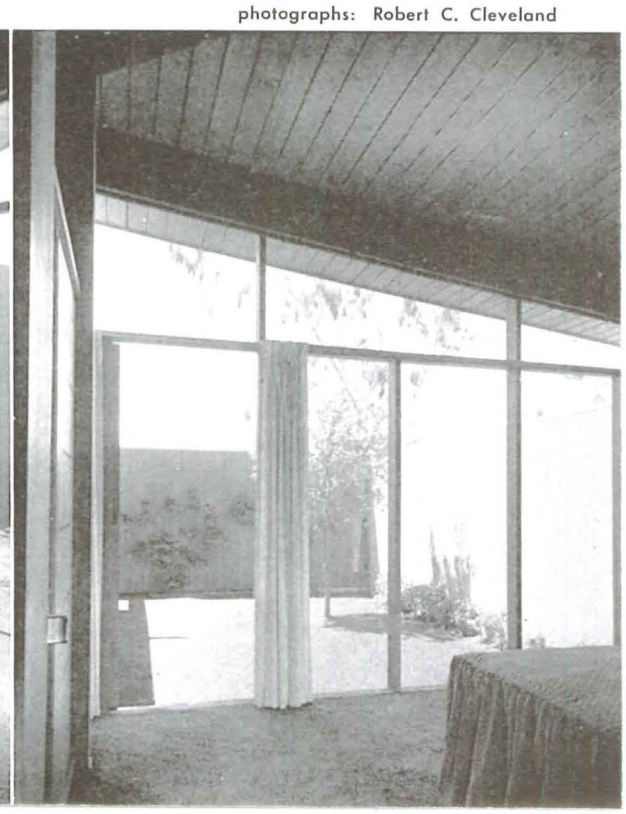


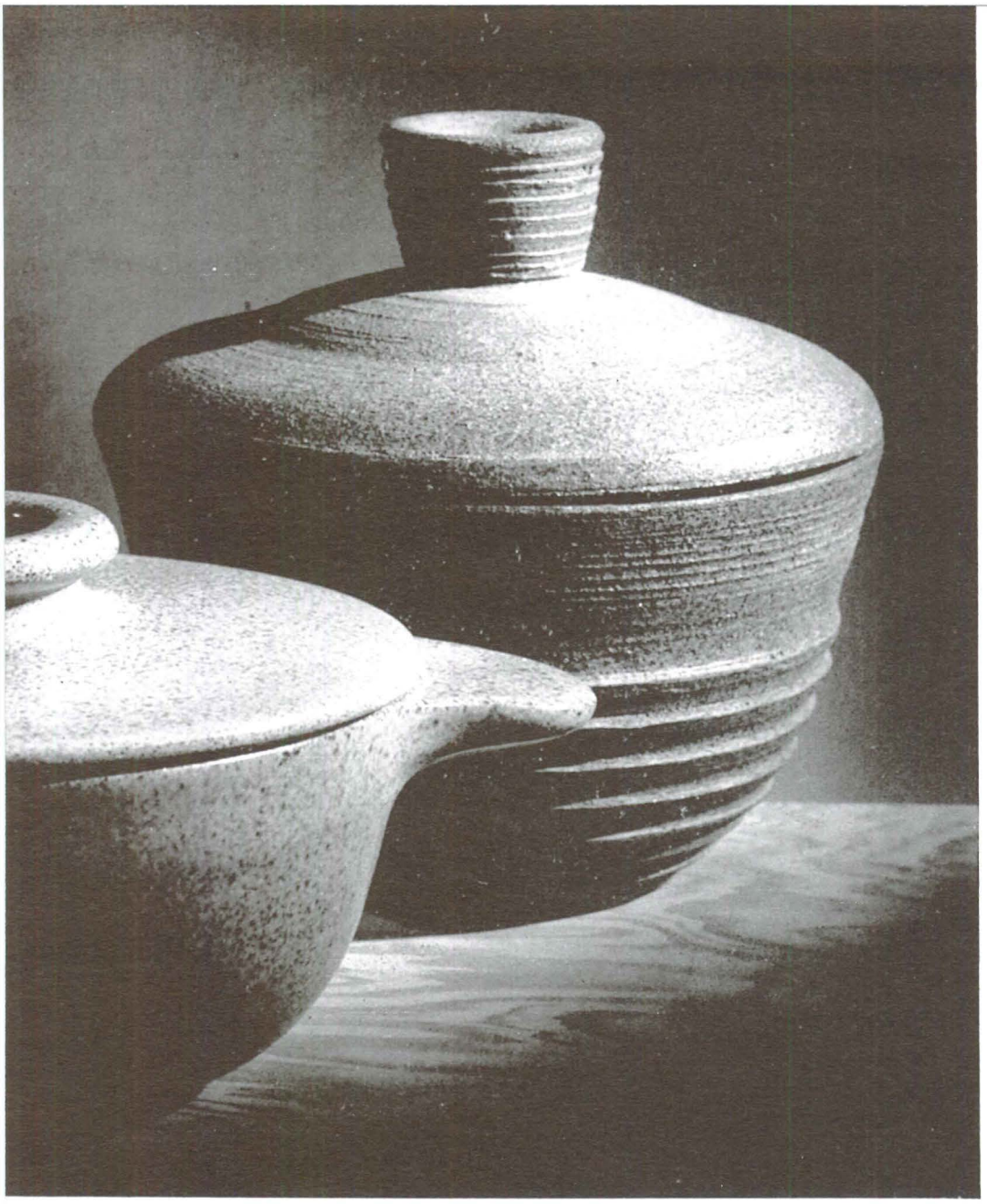
All rooms have windows high and next to the ceiling insuring the best possible ventilation, taking off the hot and stagnant air. The plan also permits the installation of evaporative coolers in areas of hot and dry climates.

Alternate plans of one, two, and three bedroom houses have been developed. The whole study has conclusively proved that a good contemporary house can be built to meet any competitive market, that the heretofore investment builders' attitude toward the so-called prohibitive "architect's fee" does not exist and really is well-spent money on an investment project, and that the buying public is not only receptive but searching for the chance to eliminate the necessity of buying small double-hung windows, shutters, false chimneys, bay windows, inadequate storage, poorly ventilated rooms, view through a maze of muntin bars, "picture windows" that put the family on display, and kitchens as far removed from use as is possible.

photographs: Robert C. Cleveland



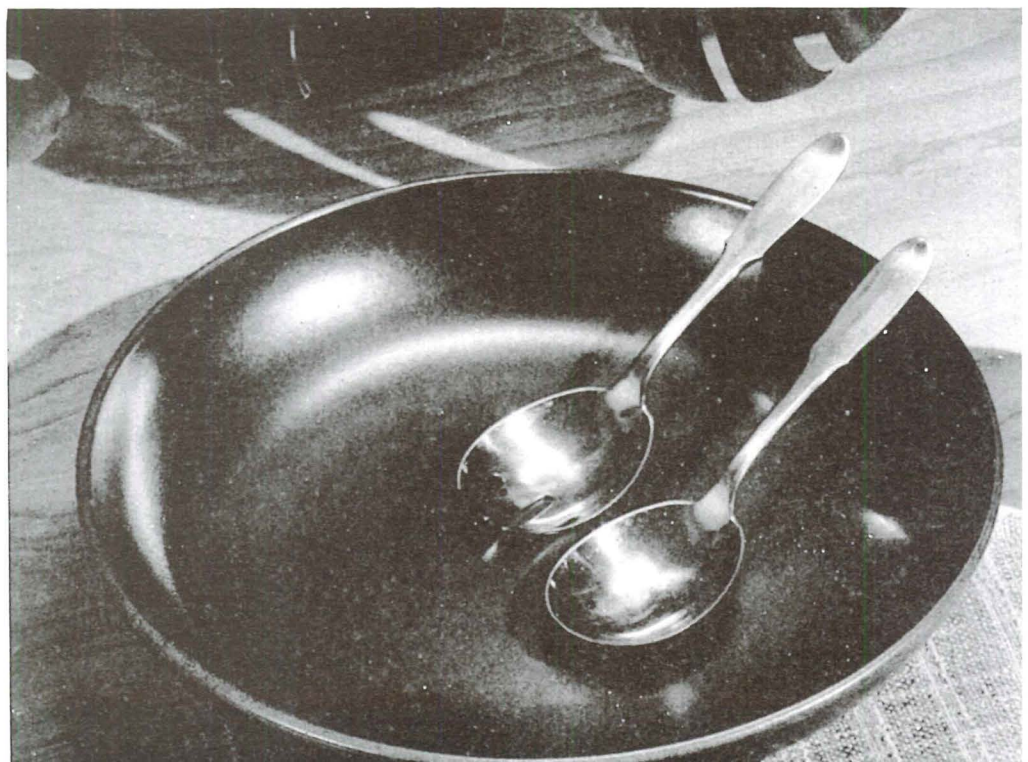




POTTERY AND DINNERWARE BY EDITH HEATH

In designing for mass production the personal quality of spontaneity is sacrificed because the designer in clay must consider a steel tool pressing the clay against a plaster mold where formerly the hands and fingers shaped the clay. Thus the designer must consider pure form: proportion, relationship of height to width and the transition line from foot to top edge . . . whether it should be a straight line or a curve. A gentle easy curve seems to provide the most natural way for the clay to flow under the tool, and so this dinnerware is designed with a curved, flowing contour rather than with angles or straight lines.

The potter's wheel is still used as a sketch pad for working out size relationship in the round, and then the shape is refined and formed in a more rigid material (plaster) to obtain the tailored contour that is characteristic of a machine-turned design. This transition from a sketch which succeeds because of its freedom, to a hard line, requires a fine degree of sensitivity and discipline so that the final result will be a positive



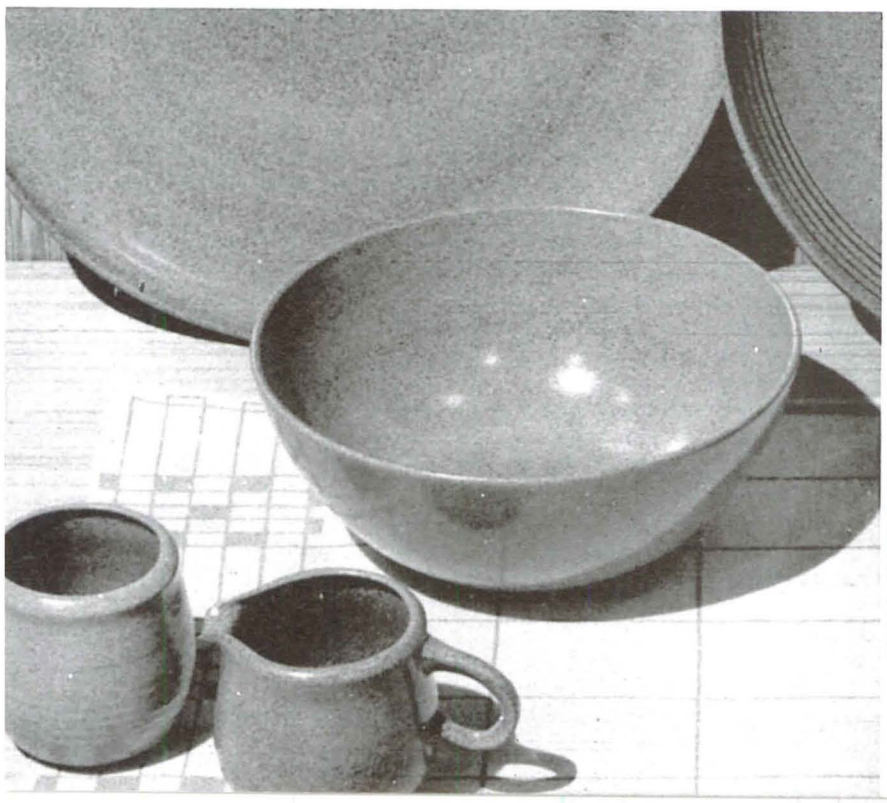




statement of the qualities of the clay and the limitations of the machine.

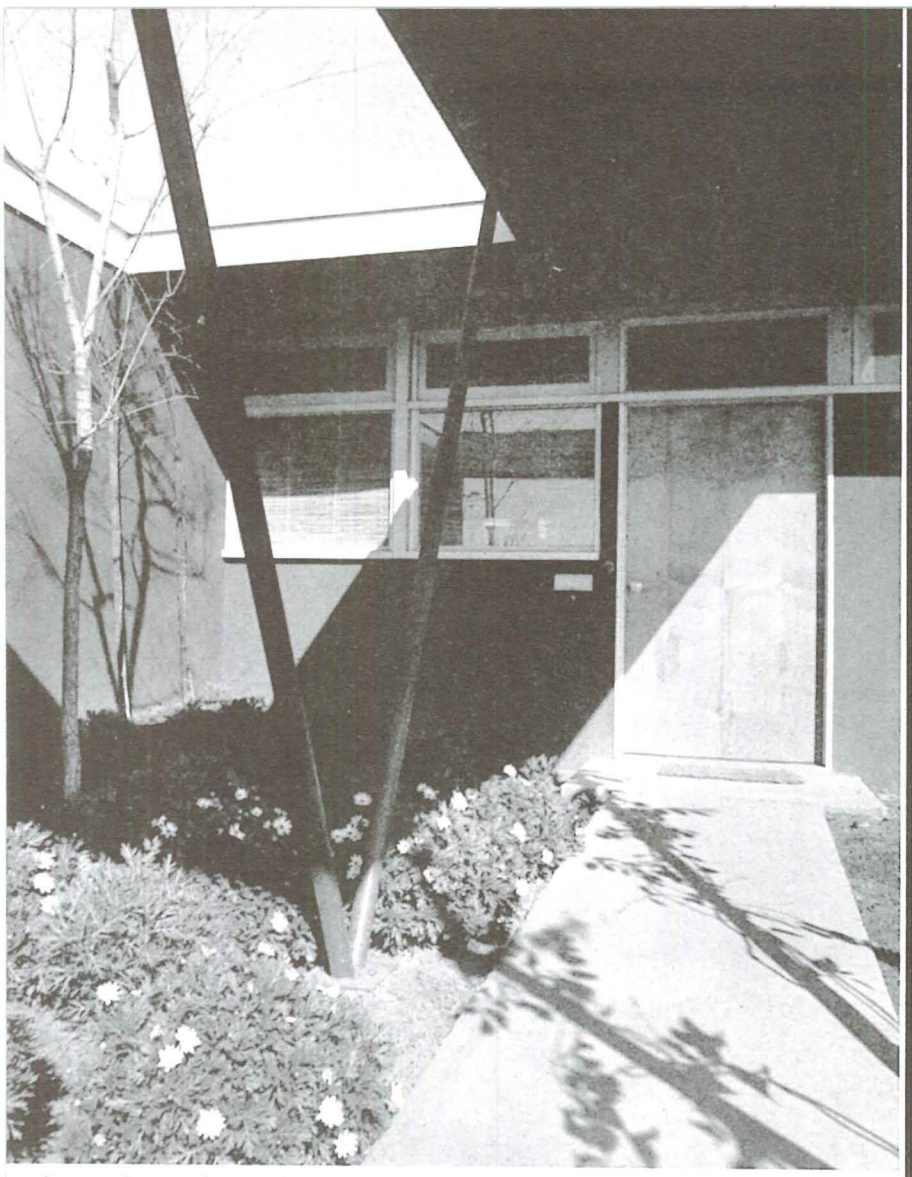
The type of clay used is most important in relation to the design. Porcelain can be very thin; stoneware must be heavier because of its coarser grain. This dinnerware is of an intermediate weight in recognition of its somewhat coarser grained clay body.

In order to preserve as much as possible of the vigor and earthiness of this coarser clay, the glaze, functionally necessary, is subordinated. It also adds color which amalgamates with the color of the clay to produce textural and tonal qualities found in pebbles and rocks.

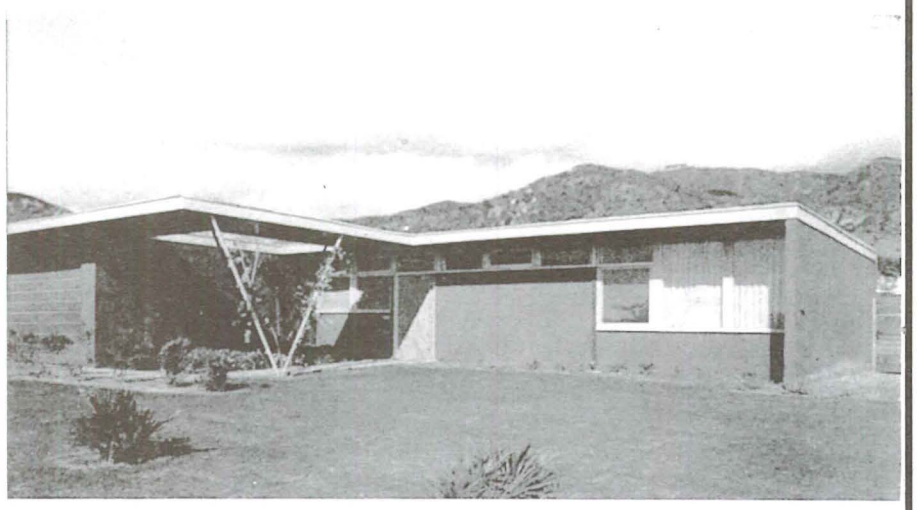


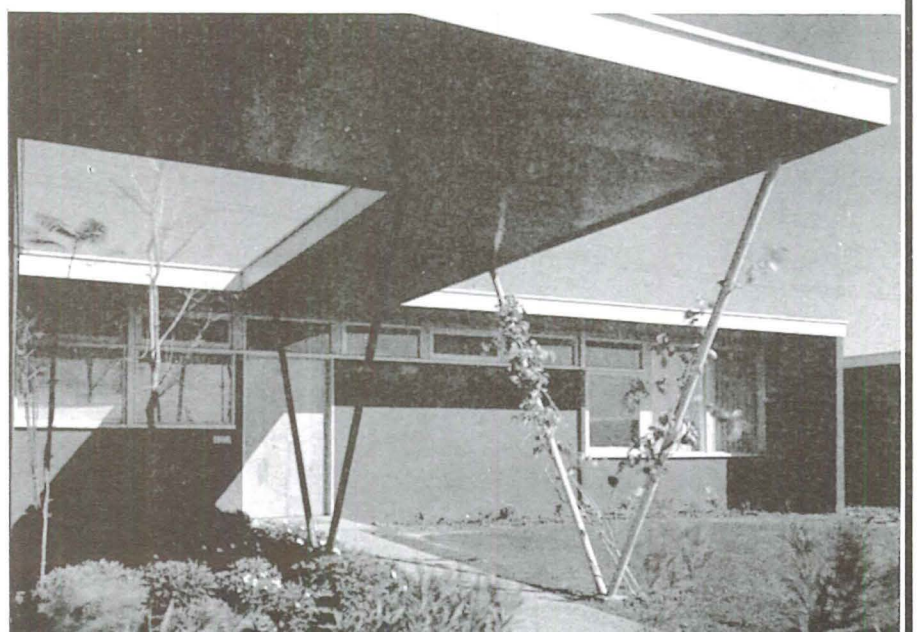


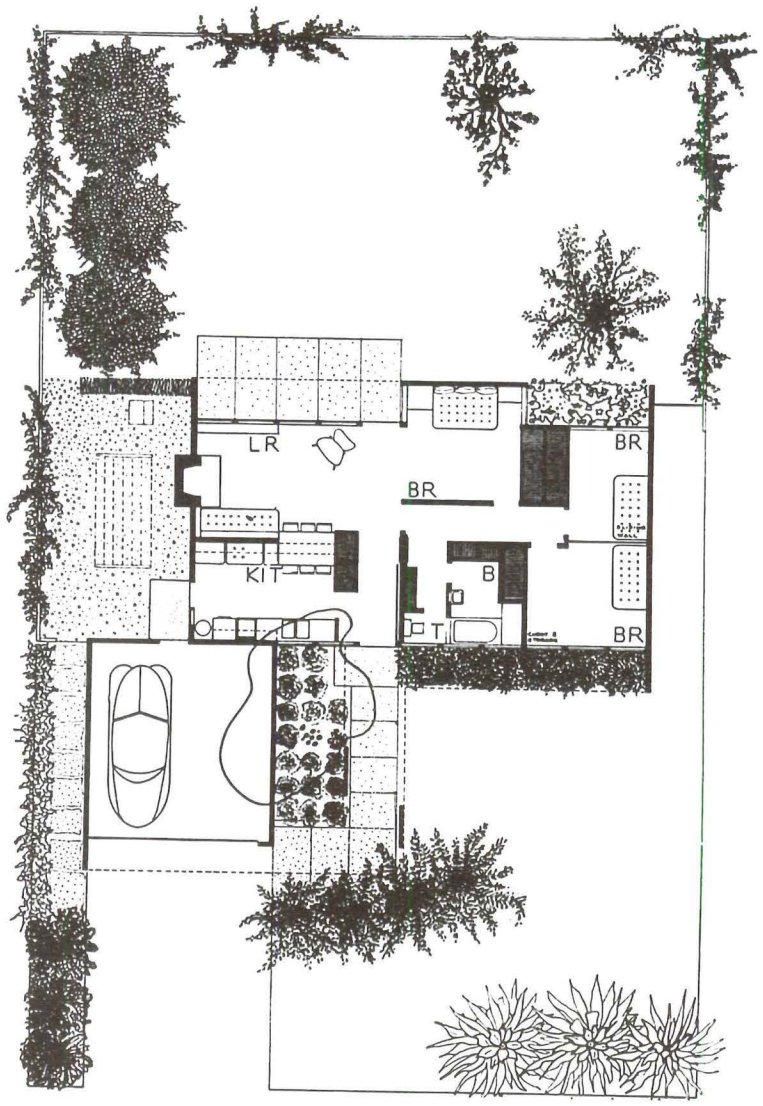
photographs: Dean Stone-Hugo Steccati



photographs: Gardner-Rand







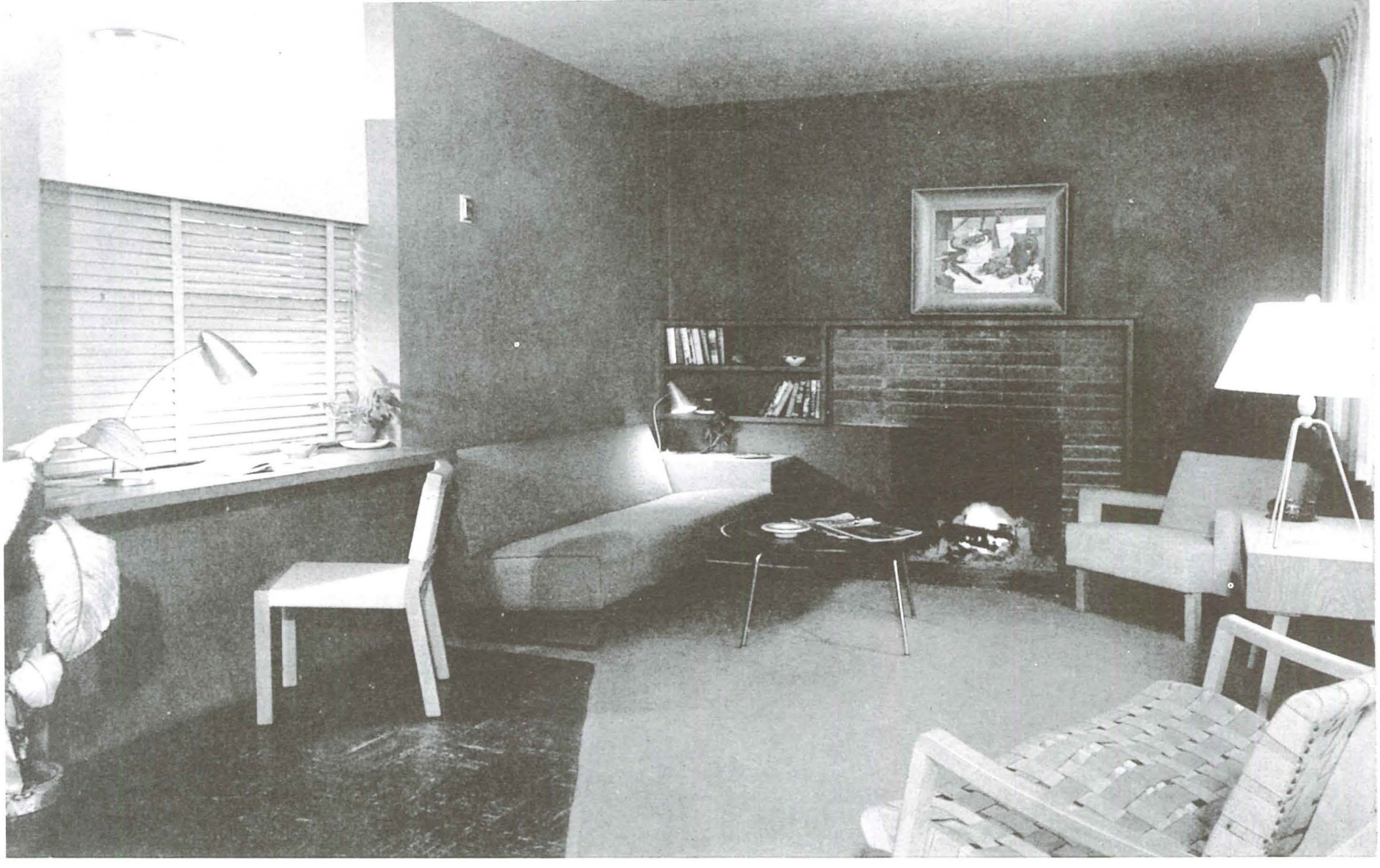
ONE OF A HUNDRED

DESIGN PROBLEM:

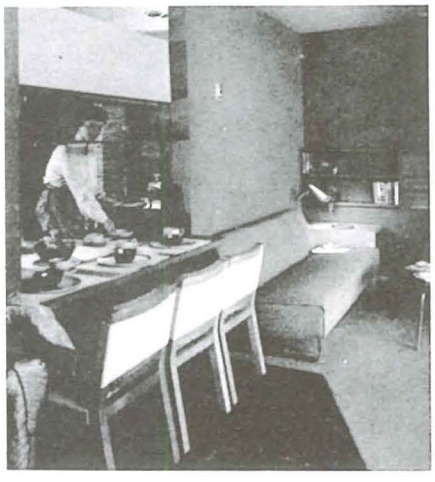
To design a small house to be built in a tract of 100 houses of the same plan for selling to the average family.
To comply with the requirements of all the various institutions involved in financing the project, including the owners, the insurance companies, and the Federal Housing Authority.
To provide maximum flexibility in the use of space to meet different requirements of family life and retain the minimum amount of actual floor space.
To incorporate the simplest division of space possible in order to achieve economy in construction.

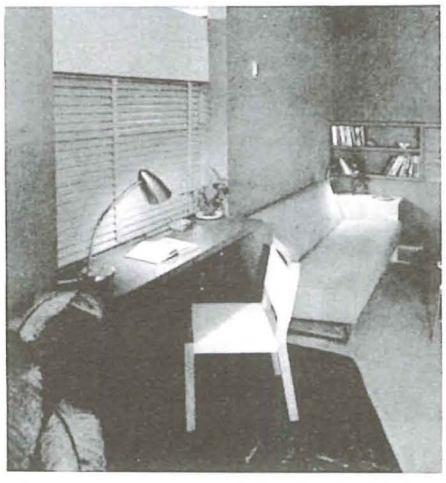
DESIGN SOLUTION:

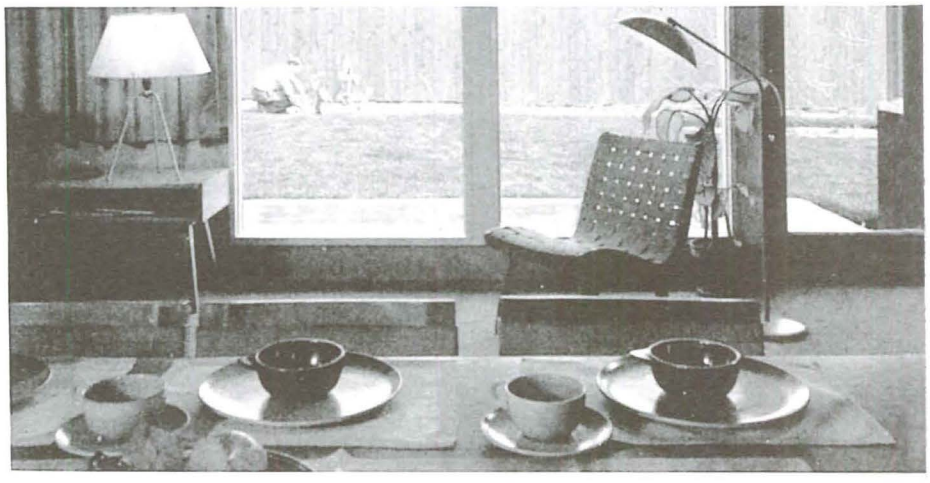
Basically a three bedroom house was determined as the best house to meet the requirements. Flexibility of use was then achieved by use of sliding walls to actually permit use of the house as a one, two, or three bedroom house, or any combination of them. This also permits expansion of the living room from a length of 20 feet to 32 feet. In a similar manner the two end bedrooms can be converted to a single room for use as a nursery or playroom.
The conventional dining space connected with the living room and the dining alcove in the kitchen were combined by placing the dining table between the two. This allows feeding of the young children in the kitchen where they can be closely supervised with the remainder of the family on the other side of the table. It also allows the woman of the house while in the kitchen to participate in the conversation in the living room. Visual connection between the two areas may be cut off by dropping the venetian blind over the dining table and the hinged panel under.
Special conveniences incorporated in the house include built-in drawer sets in each bedroom with mirrors over, separate toilet compartment, thermostatic heating control, special lighting for the dining table, sliding glass doors at the tub, and built-in storage facilities.
Blank walls at the ends of the houses assure privacy while using the maximum width of the lot.
Centralized circulation permits direct access to all rooms without passage through any other room.

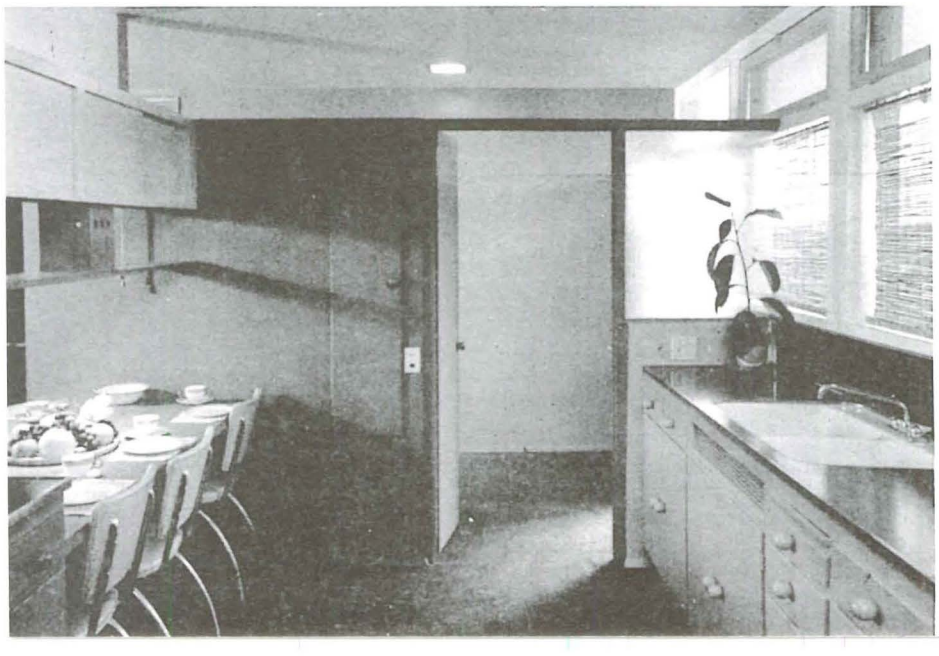


GREGORY AIN, *architect,* **JOSEPH JOHNSON • ALFRED DAY,** *collaborating*





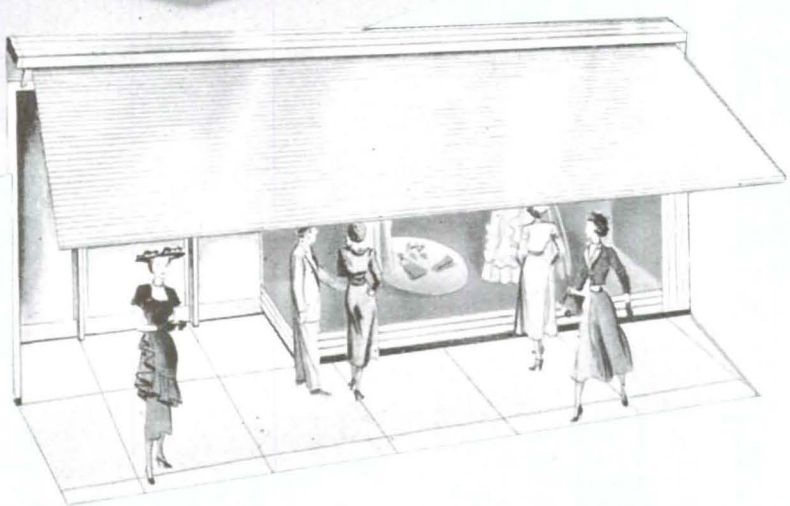






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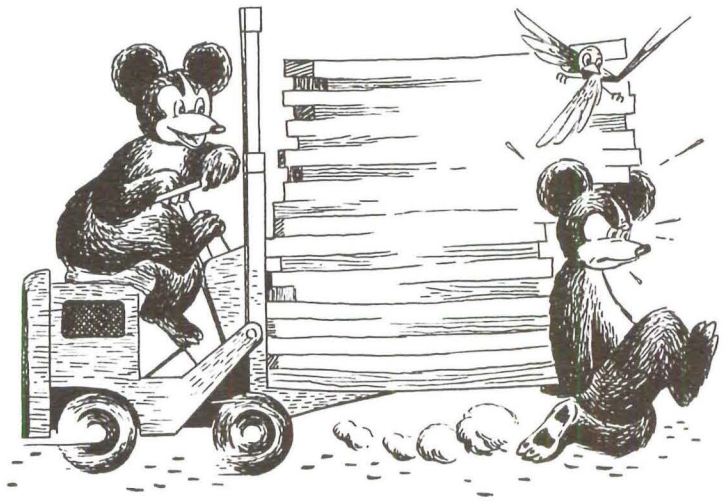
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Aluminum Roll-Type Awnings

PRODUCT BRIEFS

Note: Following are brief items regarding new products. Full addresses of all manufacturers are given so that direct inquiries for more information can be sent to them. For best identification it is suggested that reference to Arts & Architecture be made in making such inquiries.

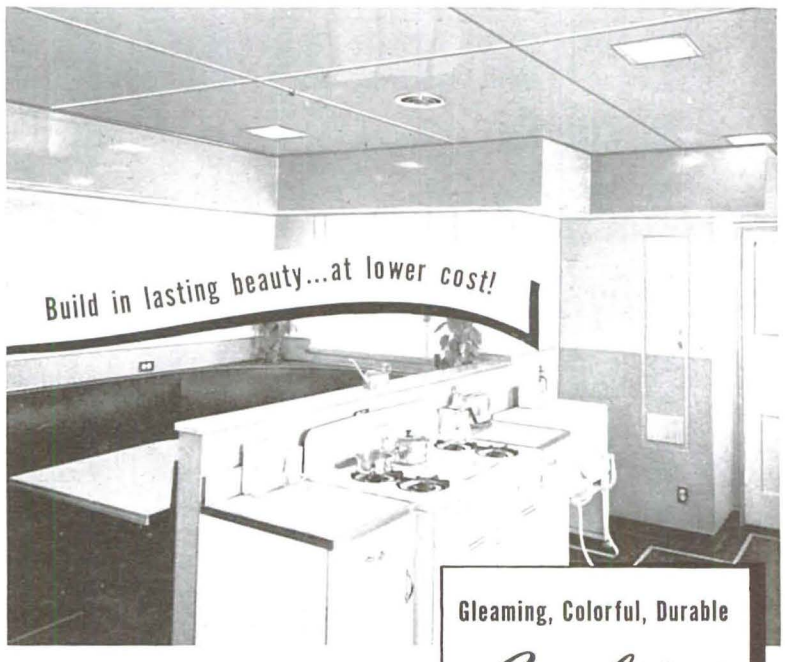
An electric water automatic water softener which its manufacturer states is as simple and as dependable as an automatic water heater has been put on the market by the Southern California Engineering Company, El Segundo, Calif., under the name of The Eversoft . . . regeneration of water is electric clock-operated, completely automatic • the General Switch Corporation, 49 Roebling Street, Brooklyn 11, New York, has announced a new dead front triple pullout combination service entrance switch and panel designed primarily for compactness and for minimum on-the-job wiring for houses requiring electric range and water heater • Production has been started by the American Welding & Manufacturing Company, Warren, Ohio, on flush hollow steel doors, both swing and sliding closet doors and frames . . . the doors, packed with a blanket type fire- and vermin-resistant material, which also effectively retards sound, and the frames are of good contemporary design • Royal Heaters, Inc., 1024 Westminster Avenue, Alhambra, Calif., is delivering to distributors a new model Royal Jet-Flow heating unit providing 45,000 to 55,000 btu input capacity using the jet principle and achieving a 300-foot per minute velocity . . . air is taken in at registers at floor level, passed over the heating element into a cone shaped duct from which it is discharged at 300-foot per minute velocity . . . the unit, which is designed to heat all of a small house, does not use running ducts of any kind, is entirely self contained, and can be painted or papered to blend with decoration schemes • Four new Leonard Freezers in six-, nine-, twelve- and twenty-cubic foot capacities have been released to dealers by the Kelvinator Division of the Nash-Kelvinator Corporation, Detroit 32 . . . all four models are heavily insulated with fiberglas, completely sealed against penetration of outside air and moisture . . . exteriors, well designed, are rust-proofed steel finished in baked-on white enamel, food compartment liners are aluminum . . . there is an eleven-position temperature control • The Luminall Paint Division of the National Chemical Manufacturing Company, 3617 South May Street, Chicago, is producing six "style colors" to meet the current popular demand for moderately priced high quality deeptone shades • A ceiling-type kitchen ventilator incorporating 14 new features has been announced by the Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago . . . the company states that it offers "super-quiet" operation at full capacity • the Midwest Manufacturing Company, Galesburg, Ill., is now using a new Goodyear vinyl resilient thermoplastic "Kustomized" counter top in marbleized pearl gray on all of its Kitchen-Kraft steel sink and floor cabinets . . . the "Jespe gray" color was suggested by Raymond Loewy • a 16-page data book on Kaiser Aluminum Shade Screening has been published by the Permanente Products Company, 1924 Broadway, Oakland, containing charts illustrating how the screening blocks solar radiation under maximum heat conditions by barring passage of the sun's rays at its higher altitudes • General Electric, 235 Montgomery Street, San Francisco, has in production a new portable electric heater designed to provide quick heat over a wide room area under the trade style of Sahara . . . it has an aluminum reflector which directs the heat of two electric elements over a 180-degree area • Initial production of wide resilient enamel felt base rugs has been started by the Sloane-Blabon Corporation, 295 Fifth Avenue, New York 16 . . . the rugs will be made in 12'x12' and 12'x15' sizes and in 19 different patterns • Brown Products Company, Forest Hills, New York, is marketing a Brown Bayce Heet aluminum fin baseboard heating unit which is well designed and engineered, and which protrudes only 1⅛" from the baseboard • the Fry Reglet Company, Birmingham, Mich., is distributing a rolled metal form called the Fry Reglet Flashing which it claims eliminates excessive labor for flashing installation, is engineered to eliminate leakage for practically the life of the buliding in which it is used, and greatly reduces cost of roof repairs . . . the reglet is attached to forms for imbedding in concrete parapets or placed between courses on masonry construction . . . counter flashing supplied by the sheet metal contractor can be inserted in the reglet simply without grouting or soldering . . . plastic rope supplied with the reglet makes a life-time weather seal • The Flintkote Company, 30 Rockefeller Plaza, New York 20, has announced an addition to its line of insulated sidings called Tapertex, a massive, heavy-weight, heavy-duty siding, which gives a realistic tapered effect • Westinghouse Electric Corporation, Mansfield, O., has introduced an undercounter four-cubic-foot refrigerator for limited space areas such as efficiency kitchens, trailers, boats, business offices and hospitals . . . it is 34½" high, 24" wide and 27" deep, including

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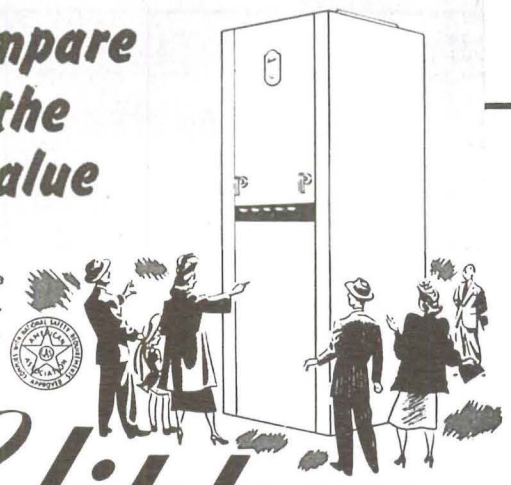
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hardware • The Owens-Corning Fiberglas Corporation, 16 East Fifty-sixth Street, New York 22, has issued an eight-page brochure covering the forms, properties, and methods of installing Fiberglas acoustical materials, including plain and perforated tile, and board • An improved hot water circulator which permits the use of smaller piping in heating systems, making possible lower installation cost, has been announced by The Trane Company, La Crosse, Wis., which is marketing it as the Trane Model C Circulator . . . it is built to operate against higher heads and has interchangeable flanges to permit one circulator to fit two sizes of heating system mains • The Alumalus Company, Inc., 517 West Garfield Avenue, Glendale 4, Calif., is marketing Alumalux Bermuda Roofing, an aluminum roofing in shingle form which comes in sheets 10' long for application over wood sheathing • Taco Heaters, Inc., 137 South Street, Providence 3, R. I., has introduced a new low cost horizontal circulator for radiant heating systems • A survey conducted by Ponderosa Pine Woodwork, 400 West Madison Street, Chicago 6, indicates that most people prefer pastel colors for kitchen walls, with white or ivory cabinets • Four new suggestions for the economical framing of one story school classroom buildings have been released by the Timber Engineering Company, 1319 Eighteenth Street, Northwest, Washington, D. C. . . . the new designs, which show varied methods of covering the spans most generally required in modern classrooms, are intended to help designers in meeting the current trend toward the rambling type of school construction • A new line of dimensional interchangeable display letters is being marketed by the Hendard Manufacturing Company, Inc., 31 South Third Avenue, Mt. Vernon, New York . . . precision molded of a plastic-ceramic composition, the letters can be applied by either pins or by gluing • An all new insulated counter model pressure cooker, the Steam-It, designed for frequent fresh food preparation, providing the advantages of steam pressure cooking to smaller food service operators, has been announced by the Market Forge Company, 25 Garvey Street, Everett 49, Mass. • The Pittsburgh Corning Corporation, 307 Fourth Avenue, Pittsburgh, has issued a new booklet on PC glass blocks containing general and technical data, illustrations, construction details and specifications . . . the booklet has 40 pages and is called "The Mark of Modern Building—PC Glass Blocks" • The Minneapolis-Honeywell Regulator Company, Minneapolis, Minn., has issued a booklet describing specialized heating and air conditioning control requirements for hospitals • A new model blower type gas-fired automatir winter air conditioner, the smallest in its line, has been put on the market by the Henderson Furnace and Manufacturing Company, Sebastopol, Calif. . . . the unit, of 60,000 btu input capacity, is intended primarily for heating smaller homes with or without basements and is priced to compete with other heating methods currently popular in that field • A procedure for radiant panel heating design so simple and straightforward that it can be used by the average plumbing and heating contractor without engineering training is the subject of a new 28-page booklet issued by the Research Department of Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17 . . . the procedure is intended for residences and other non-mechanically ventilated structures • A line of non-ferrous convectors that distribute heat efficiently with either steam or hot water for use in homes, stores, schools, offices and institutions has been announced by the National Register Company, Johnstown, Penn. . . . the convectors have heating elements consisting of aluminum fins permanently bonded to copper tubes, and the spacing used has been designed to prevent clogging with dust • The United States Radiator Corporation, 300 Buhl Building, Detroit 26, Mich., is producing a new line of automatic gas and electric water heaters in a complete range of sizes and models in both competitive and quality brackets • Segers Incorporated, 8090 South Chicago Avenue, is distributing an illustrated catalog describing the company's Dura-Seal Combination Metal Weatherstrip and Sash Balance and its standard line of metal weatherstrips . . . the catalog contains complete information on the general features and specific construction detail of all products mentioned • A full color brochure showing its line of rubber floor and wall coverings has been issued by the R. C. A. Rubber Company, Akron, Ohio . . . the brochure shows all colors available, together with suggested design panels and room interiors . . .

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtai na copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (702) Gas Ranges: Catalog new models Magic Chef Gas Ranges; copiously illustrated with full technical information, ratings, features, dimensions. —L. C. Ginn, American Stove Company, 1641 South Kingshighway, St. Louis 10, Mo.

• (669) Laundry Equipment: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires six feet wall space; rated high by Consumers' Union.—J. E. Peters, Blackstone Corporation, Jamestown, N. Y.

• (586) Dishwasher-Disposal Unit Combination: Information Kaiser Timesaver Sink, combining water-powered dishwasher and disposal unit in 48-inch steel cabinet retailing at $369.50; porcelain work surface, four access doors; units also sold separately.—Walter Felthouse, Kaiser-Fleetwings Sales Corporation, Bristol, Pa.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design. —H. C. Miller, Howard Miller Clock Company, Zeeland, Mich.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic-foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 North Morton Avenue, Evansville 20, Ind.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—A. E. Widdifield, Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (815) Automatic Ironer: Illustrated booklet Ironrite automatic ironer, giving suggestions for planning ironers into residences; profusely and well illustrated.—Gordon E. Wilkins-Ironers Inc., 121 South Alameda Street, Los Angeles, California.

CABINETS, COUNTER TOPS

• (643) Kitchen Cabinets, Steel: Brochures, folders Berger steel kitchen cabinets; insulated against metallic sound; drawer glides ball bearing; shelves removable, adjustable; bonderized finish, two coats of enamel.—N. W. Sutmaier, Berger Manufacturing Division, Republic Steel Corporation, 1038 Belden Avenue, Canton 5, Ohio.

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops. table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—J. Rodger White, The Formica Company, Cincinnati 32, Ohio.

ELECTRICAL EQUIPMENT

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

• (806) Door Chimes: Brochure new NuTone continuous chiming Repeat-a-Tone door chime; continuous chiming for front door, two notes for rear door, single note for third door or signal; well designed, practical.—NuTone, Inc., 919 East Thirty-first street, Los Angeles 11, California.

FABRICS

(794) Fabrics, Printed: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

• (485) Plastic Fabric: Brochure, samples Boltaflex all-plastic upholstery fabric; 51 colors; soft to the touch; will not crack, chip, peel, stain, stretch, sag.—Sol Sackel, Bolta Products Sales Company, Inc. 151 Canal Street, Lawrence, Mass.

(301) Fabrics: Information contemporary fabrics in wide range textures, colors, designs.—Miss Zelina Brunschwig, Brunschwig & Fils, 509 Madison Avenue, New York, N. Y.

(407) Plastic Fabric, Woven: Brochure, folder, samples Lumite woven plastic fabric; won't fade, stain, cuff; wide range colors homogenously integrated; many textures, designs; does not cup; handles easily.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, New York.

(809) Contemporary Fabrics: Folder Konwiser collection contemporary fabrics; wide variety of textures, designs by Irma Schneider, Gloria Prival, Peter Busa, Matt Kahn, Rose Serrapica, Herbert Shalat, Lusita Keely, Mildred Frey; one of best sources.—Konwiser Fabrics, Inc., 68 West Fifty-eight Street, New York 19, New York.

• (444) Fabrics: Information one of best lines hand-printed contemporary fabrics; wide range colors, textures, designs.—Ben Rose, 314 North Michigan Avenue, Chicago, Ill.

FLOOR COVERINGS

(799) Fine Floorcoverings: Original Creations; Custom made in any size, any color. Received the A. I. D. Citation of Merit for 1948.—Joseph Blumfield, 4075 Beverly Blvd., Los Angeles, California.

(803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth Street, Los Angeles, California.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —John E. Hoff, Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

(388) Linoleum: Full color booklet featuring Pabco linoleum; suggests floor treatments for all rooms; wide range colors, patterns.—William Lowe, Paraffine Companies, Inc., 475 Brannan Street, San Francisco, Calif.

• (685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on curtain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif.

• (487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

• (313) Rattan: Catalog Malay Modern, Amber Ash contemporary furniture; versatile, good for recreation rooms; indoor quality indoor-outdoor informal line.—R. L. Ficks, Jr., Ficks Reed Company, 424 Findlay Street, Cincinnati 4, Ohio.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Edward Frank, Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(569) Contemporary Tables: Brochure, information plastic top contemporary tables; solid colors, wood veneers; stock and custom designs.—Ingram of California, 8765 Beverly Boulevard, Los Angeles 36, Calif.

(804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. G. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, New York.

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstering; wood or metal chair frames.—Hans G. Knoll, Knoll Associates, Inc., 601 Madison Avenue, New York 22, N. Y.

(807) Contemporary Furniture: New designs in furniture by Maurice Martine. Visit our showroom or write: Maurice Martine Designs, Studio No. 5, 1415 Coast Highway, Corona Del Mar, California.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. DePree, Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Hansen lamps; specializes on service to architects, decorators.—Carroll Sagar, Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

(811) Contemporary Furniture: Brochure, catalog Sherman-Bertram line of contemporary furniture for residential, commercial, hotel use; well designed, simple pieces.—Sherman-Bertram Furniture Company, 3535 Hayden Avenue, Culver City, California.

(813) Contemporary Office Furniture: Information well designed line of contemporary office furniture; firm is particularly interested in working with architects and decorators.—Spencer & Pritikin, 8327 Melrose Avenue, Los Angeles 46, Calif.

• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, Taylor Green.—Hendrick Van Keppel, Van Keppel-Green, Inc., 9529 Santa Monica Boulevard, Beverly Hills, Calif.

GENERAL

(529) Building Materials: Information all kinds of building materials, including metal windows, wood windows, sash hardware, insulation, screens, lumber, panels.—Russell S. Edmonston, E. K. Wood Lumber Company, 4710 South Alameda Street, Los Angeles 11, Calif.

HARDWARE AND FIXTURES

• (589) Cabinet Hardware: Folder, data sheet contemporary line cabinet hardware; matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts.—Folke Engstrom, American Cabi-

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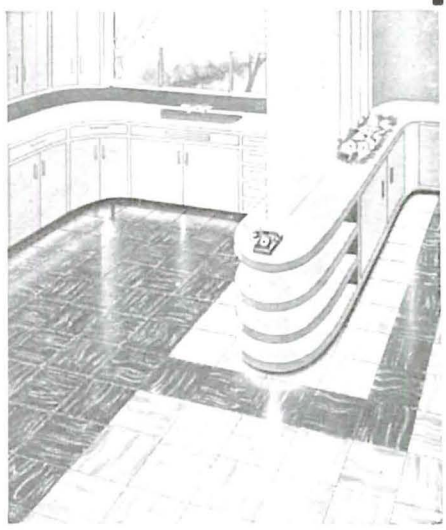
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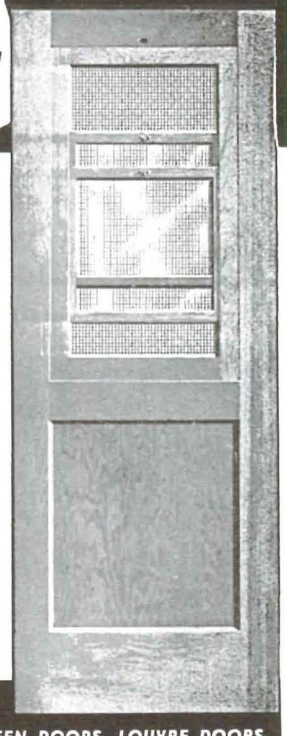


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• (561) Custom Hardware: Information fine finish custom hardware, including contemporary, French, Georgian, Colonial; cast brass, bronze, aluminum.—R. W. Gerhart, 1224 Rio Vista Avenue, Los Angeles, Calif.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube type boilers, compact interchangeable oil and gas burners; full specifications, detailed and well ilustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

• (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating. (Unable to service inquiries from other areas.) Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(816) Rotary Cooler: Brochures, folders Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—Farr Company, Los Angeles, Calif.

(822) Forced Air Gas Furnace: Catalog sheets Clipper Forced Air Gas Furnaces; simple, heavy, sturdy; easy accessibility; Henderson multi-stream heat exchanger assures uniform heating, high efficiency, low fuel cost.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif.

• (329) Furnaces: Brochure Lennox "Tallboy" furnace—Air-Wave Heating —forced air performance at gravity price. Approved as central heating system by A.B.A."—E. Ray Champion, Lennox Furnace Company, Marshalltown, Iowa.

(817) Ventilating Fans: Brochures, folders Nu-Tone ventilating fans for kitchens; simple, practical, well engineered and designed.—NuTone, Inc., 919 East Thirty-first Street, Los Angeles 11, Calif.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29—⅜"x9⅜"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—A. J. Horn, Payne Furnace Company, 336 North Foothill Road, Beverly Hills, Calif.

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y.

INSULATION AND ROOFING

• (650) Roof Slabs: Folder for architects, builders on Stresteret roof, floor slabs, telling what they are, how they are made, and what they will do.—Hector MacLean, Basalt Rock Company, Inc., Napa, Calif.

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fisuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings.—Gates Ferguson, The Celotex Corporation, 120 S. La Salle St., Chicago 3, Illinois.

(221) Insulation for Concrete: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents downward heat loss.—Allan Paul, Gladding-McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, Calif.

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—E. J. Keefe, Jr., Kimberly-Clark Corporation, 155 Sansome Street, San Francisco, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roof ing problem with graphs, sketches, technical data.—Theodore Wilcox, Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

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LIGHTING EQUIPMENT

(653) Utility Pilot Lights: Folder Cannon colored utility pilot lights for signal, warning, decoration, general applications; from one to four lenses on plate 4½" wide to necessary depth; lenses in five colors unbreakable plastic.—Leslie Baird, Cannon Electrical Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

• (449) Garden Lights: Folder Cannon Pathfinder Lights to illuminate gardens, driveways, steps, paths, patios; light below eyelevel, thrown downward.—Leslie Baird, Cannon Electric Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

• (718) Dramalite: Folder introducing "Dramalite" designed by Oliver Lundquist for home and office installations;

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several models adaptable to wide variety of uses.—James J. Fedigan, Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y.

• (106) Fixtures: Brochure line of General contemporary lighting fixtures; wide variety covering all types of uses residential, commercial applications.—William Garelick, General Lighting Company, 1527 Charlotte Street, New York 60, N. Y.

(823) Gibson Highlander: Brochure giving full details Gibson Highlander all-purpose lighting fixture; overall efficiency of nearly 80%; smooth modern lines, precision constructed; wide range applications, easy to install, service; full specification data, prices.—Gibson Manufacturing Company, 1919 Piedmont Circle, Northeast, Atlanta, Ga.

• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—H. M. Gerstel, Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 720 North Front Street, Niles, Michigan.

(657) Fluorescent Fixtures: Revised edition "Ceilings Unlimited" illustrating, describing Moler fluorescent lighting fixtures; shows combined light and ceiling equipment; full data all technical features.—H. L. Harrison, The Miller Company, 99 Center Street, Meriden, Conn.

(392) Luminaire: Brochure newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—L. A. Hobbs, Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteeenth Place, Los Angeles 21, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—L. H. Markwood, W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

• (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Peter Alport, Alport Associates, 620 Equitable Building, Portland 4, Ore.

• (801) Fabric Wall Covering: Brochures, folder Wall-Tex fabric wall covering; plain or in colors, patterns; can be safely washed; hides plaster imperfections; full specification, application data.—Columbus Coated Fabrics Corporation, Seventh and Grant Avenues, Columbus, 16, Ohio.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(681) Real Wood Panels: Pamphlet giving commercial standards for Douglas Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Charles E. Devlin, Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Washington.

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(819) Silk Screen Wallpapers: Brochure on a group of eleven silk-screen wallpapers designed by Virginia Hamill, "Far Eastern Walls"; based on traditional elements adapted for contemporary use.—C. W. Stockwell Company, 3262 Wilshire Boulevard, Los Angeles 5, California.

• (661) Micarta: Brochure, color samples on decorative Micarta; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading color; heat resistant, easy to handle, good for counter tops, fronts, walls, panels;

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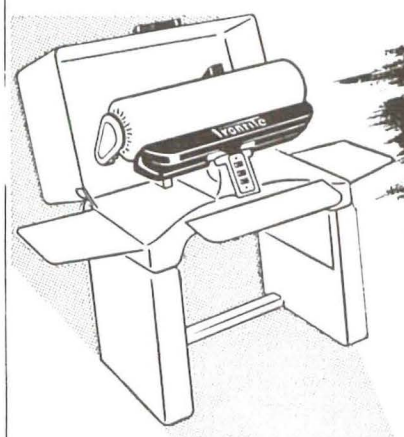


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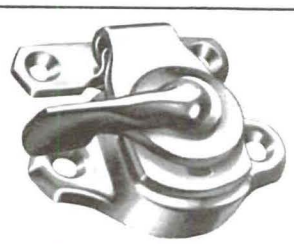
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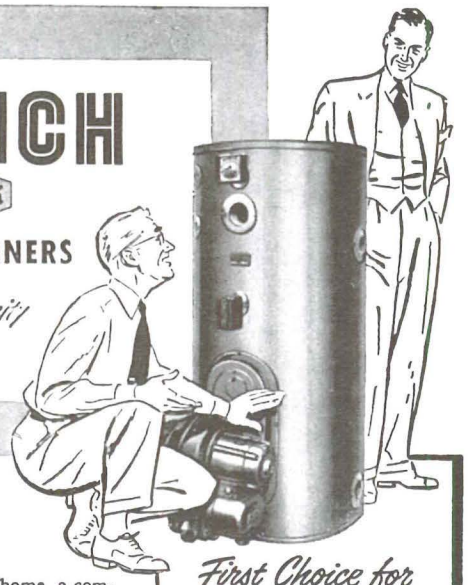
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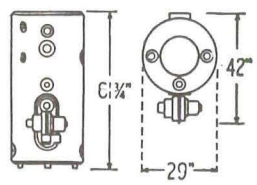
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• (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y.

• (477) Harcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18. Lawrence Harvey, Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif.

RADIOS

• (797) Radio, Built-in: Folder Flush Wall Radio, built in wall; for bedroom, bathroom, kitchen; standard 5-tube, A.C.-D.C. superheterodyne completely A.C.-D.C. super-heterodyne completely concealed by panel; steel box 6—½"x 9⅝" and 3⅞" deep with ½" KO.—L. R. Schenck, Flush Wall Radio Company, 7 West Park Street, Newark, N. J.

• (350) Radios-Television-Phonographs: Information, folders. Motorola FM/AM radio-phonographs in contemporary cabinets and Motorola large screen television sets; technically excellent, well designed cabinets.—Joseph G. Howland, Motorola, Inc., 4545 Augusta Boulevard, Chicago 51, Ill.

SASH, DOORS AND WINDOWS

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic screen cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(664) Windows, Horizontally Sliding: Brochure new line Glide aluminum horizontally sliding windows, doors; size limited only by size of glass specified; full technical, dimensional details.—Abe Grossman, Glide Windows, Inc., 17221 Parthenia Street, Northridge, Calif.

• (808) Flush Doors: Brochures, folders Mengel flush doors with patented Insulok core; solid hardwood stiles, rails; key-lock dovetails; slam-tested; extra guard against warpage; lightweight; wide selection hardwood faces; well engineered.—The Mengel Company, plywood division, Louisville 1, Kentucky.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, mintons; outside screens. W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif.

(770) Windows, Folding: Brochure, data Browne Monumental Folding Type Windows; Alumilite frames require no paint, do not tarnish, discolor; can be washed from inside; for commercial use.—R. J. Travis, Universal Corporation, Houston, Texas.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—Francis G. Hansen, West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif.

SPECIALTIES

(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y.

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

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• (810) Concrete Stains: Brochure, folders Kemiko permanent concrete stains; penetrate to full depth of pores; cannot chip or peel; especially adaptable to floors of playrooms, patios, barbecues, garden walks; color chart available.—Rohloff & Company, 918 North Western Avenue, Los Angeles 27, Calif.

• (441) Wood Screens, Woven: Folder woven wood screens; ½″ slats, 6′x7′; natural finish or colors; also 2″ slats and smaller over all dimensions; for screens, shades, draw drapes.—Tropicraft, 535 Sutter Street, San Francisco, Calif.

STRUCTURAL BUILDING MATERIALS

• (665) Concrete Blocks: Information, facts for architects, builders on Basalite light weight concrete blocks for residential, commercial, industrial structures.—Hector MacLean, Basalt Rock Company, Napa, Calif.

(793) Movable Steel Interiors: Catalog Hauserman movable steel interior walls and ceilings; easily installed or moved; full specification data, engineering information, installation details; profusely illustrated.—The E. F. Hauserman Company, 6901 Grant Avenue, Cleveland 5, O.

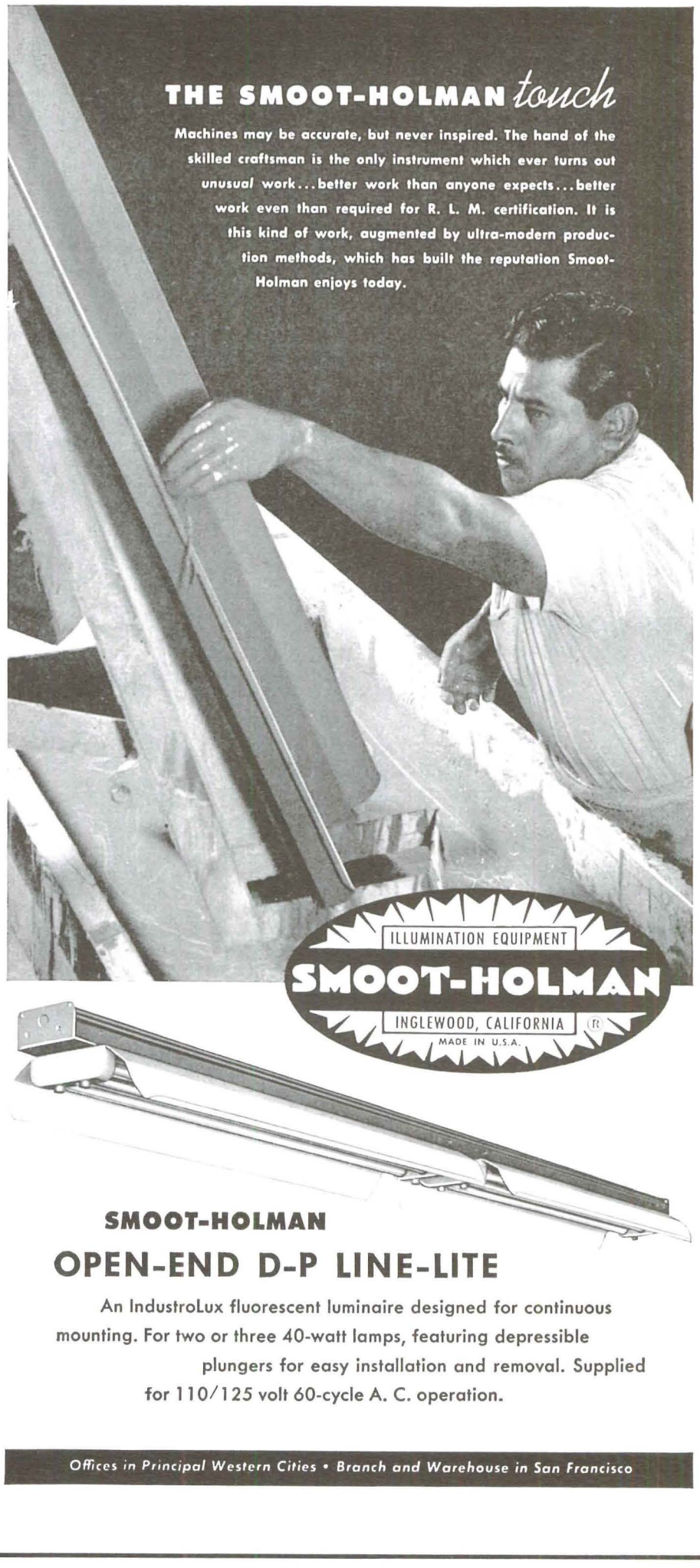
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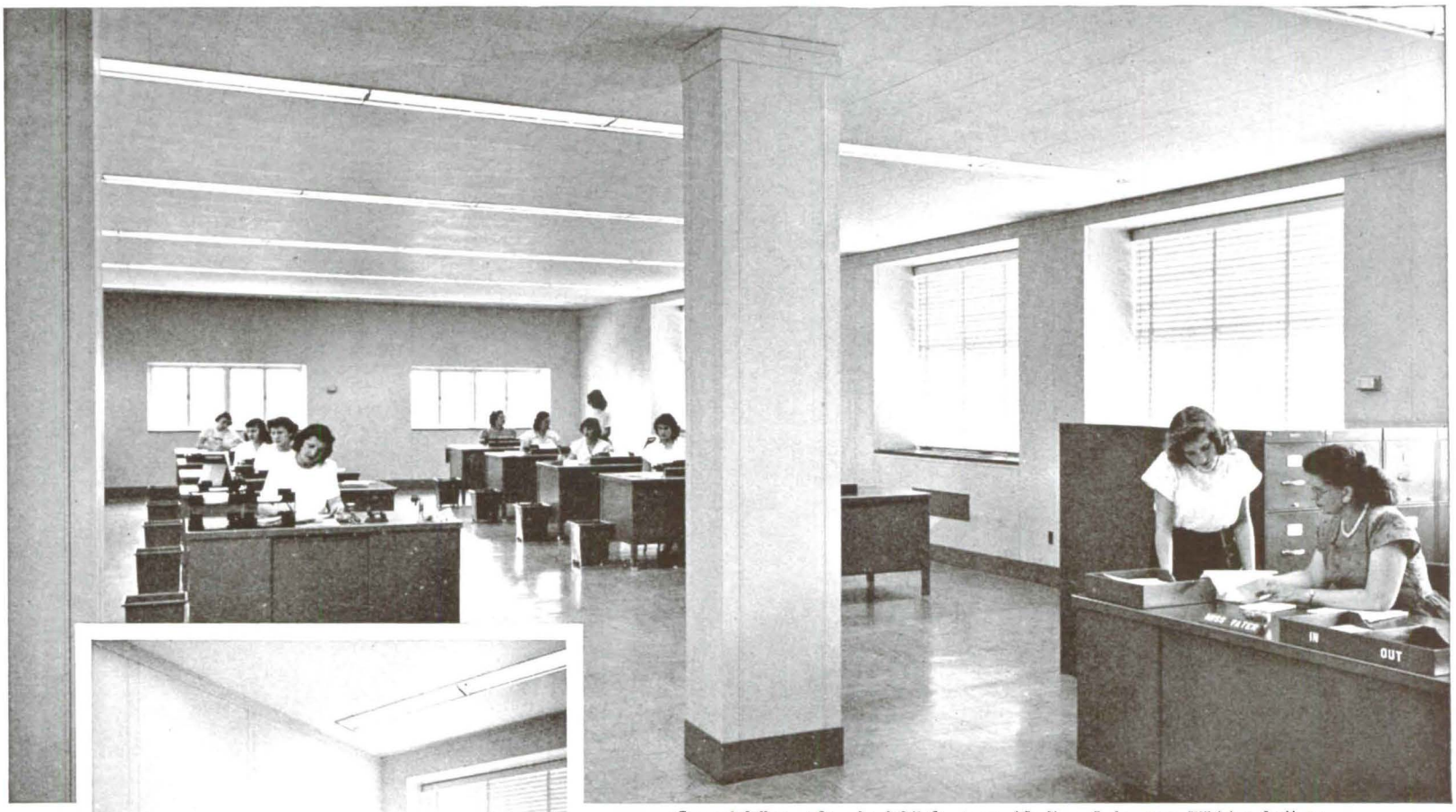
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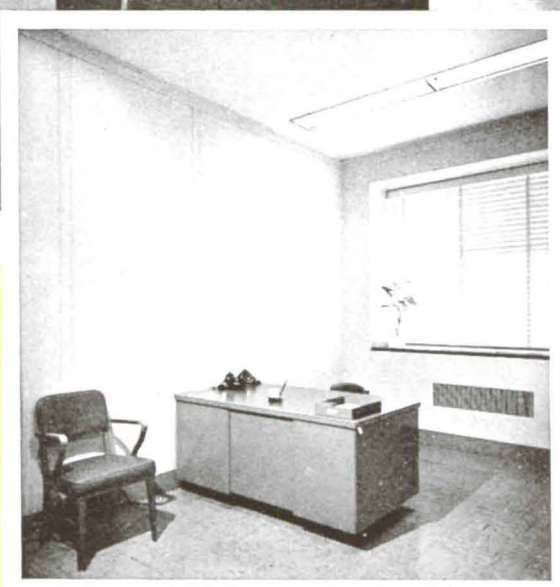
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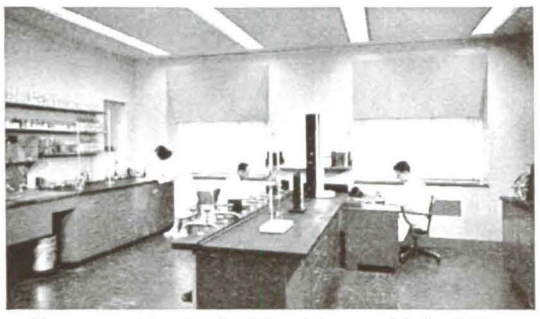
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